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DEBATING AS RELATED TO NON-ACADEMIC LIFE

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CONFRONTING the promoters of every art and science are the dangers of inbreeding, of near-sightedness. For most arts and sciences the perennial safeguard is a recurring, a persistent, return to a non-professional position, repeated redisclosure of things in their relation to each other.

Each of these statements applies to that complex science, that widely practiced art of "debating." For when an institution believes, as some now believe, that extended training in debating is essential to a liberal education; when suspicion and jealousy characterize debate negotiations and debate contests between different organizations and institutions; when the art is in many places cultivated and maintained for its own sake, and judges and participants (and audiences) need to be initiated into mysteries and to center attention upon fractional parts of the final product—then it is well to inquire what, after all, this "debating" is, and how it is related to more ordinary activities.

I

On this point the numerous textbooks and dictionaries furnish strangely little of importance. They make clear the etymology of the term and the relation of the art to argumentation. They

imply that debating is an after-development of argumentative study. They stress the equalizing of conditions surrounding the contending parties; but they say nothing as to what those conditions fundamentally are. In general these textbooks and dictionaries assume rather than reveal a comprehensive understanding of formal debating—of debating as it is so widely practiced in social and educational organizations.

Can this tacit assumption as to what debating is be put into words? It seems to me possible and helpful to do so. As I study the antecedents and observe the practice of debating, it seems to me to be a device (1) *for giving spontaneity and verisimilitude to training for practical public speaking*, (2) *comprising the discussion, under competitive conditions, of a single, unamendable motion or proposition, as if before a deliberative body.*

II

Some facts concerning the history of the art will make plainer various items in this definition. The English legislative body and the disputations of the mediaeval schoolmen seem to be the joint prototypes of modern debating. Just when or where the deliberative discussions which had developed, under pressure of fate and necessity, in the British Parliament and elsewhere, were first imitated for the amusement and instruction of the mature and for the education of the young may perhaps never be discovered. It is evident that in democratic America such discussions were well established by the middle of the nineteenth century. Debates were an accepted feature of "lyceum" activities. Dr. Lyman Abbott in his "Reminiscences," now appearing in the *Outlook*, gives an account of debates conducted in a traditional fashion in the lyceum at Farmington, Maine, in 1853-54.

Something there surely was in these lyceum debates to suggest a popular survival of the disputings of the schoolmen—those sober logicians who discussed, along with many useful topics, such things as the spiritual carrying capacity of a needle's point. In general motive and general conduct the lyceum debates were of a different stripe. Probably more direct from the schoolmen were the activities of the debating society founded at Eton in 1811 and

described by Gladstone in his eulogy of Arthur Henry Hallam as the first of its kind in England. This society, Gladstone relates, was forbidden to make use of subjects less than fifty years old! Of course Gladstone regarded the restriction as absurd. And more and more, as time has passed, the scholastic element seems to have been overshadowed by the parliamentary element.

The Oxford Union, established in 1823, is probably the forerunner of all existing academic organizations which conduct debates. And from the organization of a similar society at Harvard in 1831, through the establishment of a required "Forensic" Course there in 1874-75 and the institution of a Debating Course there in 1878-79, it is easy to trace the growing practice of the art, not omitting the heartrending vicissitudes of "literary societies," to the vast complexity of college, organization, and school debates with which this *Quarterly* is closely concerned.

III

What has kept the art alive? Why has the practice of debating continued? Why has it spread? Surely because it has been considered and has proved to be a successful device for training in public speaking. It has proved successful from the point of view of the participant, and from the point of view of a listener: each repeatedly *forgets that it is a device*. Spontaneity and verisimilitude do result. This is the supreme test of a device.

The secret of this success of debating as a device surely depends largely upon its competitive features. The pedagogical and social value of competition is too well known to require discussion. It is interesting to observe that the increasing use of debating in training for public speaking has followed hard upon the increasing use of competition in all fields, notably in physical training. It is, perhaps, significant also that in England, where the motive of mere enjoyment so largely supplants that of competition, in athletics and elsewhere, this device of debating is less successful. Oxonians tell us that the Union debates are now pure burlesques.

A great part of the success of debating in this sense, I think, is due to its relation to the proceedings of a deliberative body. Debating is not a development of judicial procedure. This is

historically evident from what has been said above. Philosophically it is likewise true. There is in it, as it has been practiced these many years, nothing corresponding to the prisoner at the bar, no real defendant; nothing corresponding to either statute or common law; nothing really corresponding to the magistrate. The judges, it is true, occupy roughly the position of the jury. But note other points of dissimilarity: The debaters, unlike counsel in court, are not subject to interruption by (either the presiding officer or) the judges. A debate *in camera* is almost unthinkable, so indispensable is the audience. Examination and cross-examination of witnesses are without parallel in debating. It is incumbent upon the bench to prevent the incompetence or the cunning of counsel from working injustice; debate judges are under no corresponding obligation. All this is true to such an extent that whereas few popular activities are so serious as debating, by a mock trial we almost invariably understand a burlesque.

On the other hand, a debate closely resembles the discussion of a perplexing matter, such as the organization or gathering before which it is conducted might consider. There is the presiding officer whose sole duty is to preside; there are the eager representatives of the *Ayes* and the *Noes*, aware beforehand of the business to be transacted and prepared to support their respective views; there is the intelligence and judgment of all present to appeal to. The competitive nature of the affair accounts sufficiently for the suppression of speeches "from the floor." The situation with respect to the judges will be considered later. Two significant historical items may be added: The Oxford Union closely copies the procedure of the House of Commons, even to the arrangement of seats and the manner of taking a vote. Everywhere the accepted form of the proposition itself is that of the ordinary motion.

This last point relating to debating and ordinary deliberative discussion deserves further consideration. There is just one significant distinction between a debate proposition and an ordinary motion; it is an important distinction, of course, but not in a parliamentary sense a great one. The proposition is unamendable. To that extent it resembles an indictment.

And this distinction is a rational one. A resolution which the gathering discussed in real earnest would be business, not training.

And notwithstanding the frantic efforts of modern educators to combine the two, business and training are likely to remain in great measure distinct. Devices for securing training must be resorted to.

The device in this instance (I am still engaged in defining debating as ordinarily carried on) consists of regarding as a responsible group what is really a miscellaneous and irresponsible gathering, and of adapting for discussion before it an ordinary motion. A body like the United States Senate or the Gringsville Board of Trade could not without injury forbid successive readjustments of its discussion through amendments. Its responsibility steadies it, often to a great extent offsets its ignorance. The audience foregathered to hear the A vs. B Intercollegiate Debate very properly has the unity and thoroughness of the affair safeguarded by arranging not to solve a problem but to discuss a single proposal—by having its question for debate unamendable. This distinction between debating and ordinary deliberative procedure is, I maintain, not only simple, but natural. It does not serve to vitiate the general conception I am presenting. Phrase the motion intelligently; make it unamendable; and the debate may begin with a prospect of spontaneity and verisimilitude in the conduct of it.

May not the prevalence of debating in America also result partly from the democratic organization of our society? The citizen is the governor, is his own master. It consequently requires of an American participant and listener no great stretch of imagination to believe himself really called upon to make up his mind upon the momentous question phrased in the proposition. Were he less his own ruler, the discussion would usually be farcical. Under a government of the people, few important questions are remote and "academic;" the "as if before a deliberative body" of our definition is not much of an "as if."

IV

It seems to me that these considerations simplify many of the vexing problems of practical debating. Knowing "where we are and whither we are tending," we can better determine "what to do and how to do it."

First, there is the choice and the phrasing of a subject for debate. As to choice of question, "competitive conditions" obviously

require that it be two-sided. The conception I am expressing dictates further: Let the subject be suitable in nature and in form for presentation to a deliberative body; a society, let us say, whose resolutions would command attention. All of the rules concerning the choice and the phrasing of questions for debate are comprehended in this. A question which meets the ordinary technical tests may prove unsatisfactory because not approved by this fundamental criterion.

Secondly, there is the attitude of the negative. *Life* counsels its debaters thus: Nowhere in actual life are the *Ayes* invariably radical and the *Noes* conservative, or indeed those who vote together all alike radical or alike progressive. Let all arguments justifying a vote of *No* on the resolution be in order on the negative.

Often, I think, disagreement and recrimination accompany debates because they are conducted on a basis different from this. The debates of the schoolmen were primarily logical. The Major Premise, the Minor Premise, the Rules of the Syllogism, and the Enthymeme, none of them recognized in the world-old practice of deliberative discussion, figured conspicuously with them. Our hazy conception of debating has led us to stress the logical aspect of debating unduly.

Consider an illustration: A certain debate was held on the subject, "*Resolved*, That county elections in the various states should conform to the principles of the short ballot." It was assumed by all that the negative would support the *status quo* in county political organization. They did not. Instead, they favored complete *abolition* of county government as we understand it. The outcome of the debate is unimportant. The point is that the supporters of the negative were criticized for disregarding what was said to be an assumption in the question, a term in the syllogism, as it were—the assumption that county governments were to continue to exist. I do not here treat this position as logic. I present a different conception of debating, and submit that the question was proposed in a form suitable and natural for discussion before a deliberative body, and that the contention of the negative, justifying as it does a vote of *No* on the resolution, was in order.

There is, further, the general attitude of debaters toward the question, toward the audience, toward their opponents. Here again: This audience is to be persuaded to vote *Aye* (or *No*) notwithstanding all that opponents say to the contrary. Courtesy to hearers, to opponents, courtesy in the broadest and deepest sense, is persuasive—as well as courteous. Thoroughness and sincerity (in technical language, “subject-matter” and “form”) are likewise indispensable, each as a means, not merely nor chiefly as an end in itself. The conception of a deliberative body dictates all this. The body which is deliberating in earnest does not ask of a speaker, “Is he thorough?” “Is he sincere?” It accords assent or dissent, now because of one quality, now because of another. Fluency and hesitancy, simplicity and richness, and numerous other contrasting qualities, each in its place, command attention and contribute to effectiveness. As elements, any one of them is ineffective; their persuasive total effect is all. It is this which the debater should have constantly in mind: What will lead most directly to a vote of *Aye* (or *No*) on the motion?

Finally, there is the great problem of judges—selecting them, isolating or entertaining them, instructing them. Is a court jury the model which thus far in our boards of judges we feebly approximate? Shall there be peremptory challenges, bailiffs, a charge?

Our broad conception helps here also. A deliberative body is itself, as a whole, the awarder, the judge; by its vote the motion carries or is lost. Would that the verisimilitude of debating extended to this feature also! But it does not. In much early debating the audience still continued to act as the judge. This practice is no longer widely followed. The verdict of a debate audience, except under extraordinary conditions, is not reliable: the fact constitutes no indictment of democracy. The natural alternative (like debating itself, and like making the proposition unamendable, it is a device) is this: Select a certain number of individuals who can be trusted to *assume the attitude* of open-minded members of a deliberative body; conduct the contest with them in that attitude; then put the motion to them—and perhaps swallow the medicine they administer, as the minority in a deliberative body must do.

It is here, it seems to me, that debating is most in need today of being readjusted to practical life, in need of reorientation, of caution against inbreeding. There is a tendency, observable particularly in connection with judging, to consider that debating exists for its own sake, that debates cannot be justly judged except by debaters or by specialists in the various matters comprised in debating. Thus an editorial in the first number of the *Quarterly*, with which in the main surely no one can disagree, makes use of these expressions: "better debaters"; "better debating team"; "Each judge should know enough about debating," etc.; "Of course, judges should be chosen who know enough about real debating," etc. (pp. 80, 81). The conception here implied contemplates debating as an art similar to diving, a debate as something to be judged on a basis of points, like a thoroughbred animal. Debating considered in its relation to actual life seems to me comparable rather to a swimming race, to a tussle between two thoroughbreds. It is primarily utilitarian, not primarily artistic; its object is to accomplish something, not to be something. What the judges need to determine is who wins the race or the fight—who gets there first, which combatant has fought the other to a standstill, which side is more likely to convince an audience that its view is a correct one. This being once accepted as the correct view, the great object of debate managers will be to secure as judges intelligent (and otherwise competent) non-debaters; the great thing for debate instructors to fear will be the creation, through both constructing and judging their product, of a monstrosity, ill-balanced, absurd, useless or worse than useless. The one feature of debating which is indispensable to its success as a *device for securing training in public speaking* is the retention of able non-debaters as judges. Judged by them, debating will remain where it belongs—very close to actual life.

V

Contemplated in this manner, then, debating becomes saner and more understandable as a legitimate and an extraordinarily profitable activity. Deliberation by a numerous company under parliamentary rules is a very practicable and common thing:

debating is simply this with modifications. The principal modifications are: (1) making the proposition or motion unamendable, and (2) substituting for a vote of the "house" a vote of the "judges." Finally, constituting a comfort in dull times and a caution in brisk ones, debating is but a device. It is valuable, extremely valuable, but in no sense an end in itself, in no sense permanent or indispensable to civilization, to a liberal education. It is a means of giving realistic practice in public speaking.

THE HYGIENE OF THE VOICE BEFORE DEBATES¹

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I AM informed that your society is composed of young men who have gathered themselves together for the accomplishment of three purposes:

In the first place (and I take this to be the purpose to which you give closest attention) you are trying to perfect yourselves in the practice of debate itself. In the second, you wish to make use, out in the world, of the principles and practical experience in speech which you gain by debating. Finally, you desire to give yourselves a general, all-around development in every possible way. Now all these purposes are of prime importance and value. Yet important and valuable as they are, I am not here to speak about any of them, but rather about a subject closely related to them all. Before I come to my own subject, however, I should like to say a little about each of your three purposes, in order to show what this relation is.

1. *Debate*.—Your debating activities, as far as you engage in them within your society, are necessarily limited in the usual way; that is, you prepare a subject, you choose sides, and you define your subject exactly. Then each side by itself reads up the subject-matter and tabulates its own arguments, and if you are good debaters each also tabulates the arguments of the opposite side. Then you come to your gatherings and fight it out. These, the usual methods of debate, are all of them silent preparations. They require merely that you know your subject, the laws of debate, and perhaps a few tricks of presentation. Now there are many things outside of these ordinary subjects which are of value, even though they are outside. To these latter I propose to call your attention more or less thoroughly today.

2. *Outside efficiency*.—Your second ultimate purpose in the management of this debating society is the attainment, outside of

¹ Read before the Disraeli Debating Club, Boston, February 28, 1915.

your organization, of a developed efficiency in speech. You naturally, and with good reason, hold that talking, discussion, and rebuttal in your practice here will necessarily make you more competent and efficient when you go out into the world. I perfectly agree with you in this. I think that so far as the ability to discuss a subject with intelligence, ease, and confidence is concerned your exercises in debating will add greatly to your efficiency. Yet here again there are certain other things that will, as I have already said, help you, not only in the mere debating, but also in making your speech more weighty, more effective, and more telling in the outside world.

3. *General development of personality.*—Over and above your debating, over and above your effort to develop your efficiency through it, you must all of you have the ultimate end and aim of developing yourselves into stronger individuals, more powerful personalities, in the world of human activities. I grant that your debate and your increase of efficiency therefrom will, if carried on with sufficient intensity and for a long time, develop the personality of each one of you. But here, as before, outside of the aims of the debating society, there are things that will contribute largely to the growth of your personalities.

If, as I have asserted, it is really true that there are considerations which are worth your knowing, considerations which will be valuable to you in debate, in the world, and for yourselves, you should know what they are. I have so far kept from naming them, not because they are secret and hidden, or even new and startling, but because I wanted to do two things: I wanted to show you that I had a cordial understanding of your purposes, and I wanted also to clear my way a little. You would not naturally expect a physician to speak with the most certain authority about a subject which, like debating, is in many ways removed from his profession. But you will assuredly expect a physician to speak with authority about certain other things, and if those other things are important as aids to debaters, you will want to know what he has to say. Now I, as a physician, am very much interested in something without which you cannot debate, be efficient in the world, or develop your personalities. That something is the voice. I am going to talk to you, therefore, about the hygiene of the voice.

How important this subject is to you, you do not have to think long to understand. You know from experience with other people how a poor voice mars an otherwise agreeable personality and impairs seriously a person's ability to get on in the world. You do not need to be told that a person with a poor voice is tremendously hampered in debate. We do not like to talk to people who have harsh or high-pitched, strained voices. Still less do we like to hear them argue before us for any length of time. It is not for nothing that an orator is called "silver-tongued," or that Homer speaks of Ulysses as "honey-worded." A good voice, well trained and well handled, is of great use to a man, is tremendously helpful in carrying out the three purposes for which you engage in debate, and the hygiene of the voice, concerning which I am going to talk, is therefore a subject of great importance to you.

The word hygiene is one that everyone is using nowadays. It comes up everywhere, especially when people are talking about health and how to keep it. Hygiene means, in general, the principles of health. So, when we are talking of ways to keep people physically well, we talk of physical hygiene. When we are planning to keep their minds sane and normal, we talk of mental hygiene. And in the same way we speak of sex hygiene, personal hygiene, and other hygienes. In all cases we have in mind the principles which make for health of some sort, and we are doing so, not with the idea of doctoring people, or restoring them to health, but of keeping them in health and making them even more healthy than they are.

You do not usually think, I suppose, of a physician as a man who ministers to well people. His business, you say, is with the sick. And it is true that a well person has little apparent need of a physician. But we physicians think we are most valuable when we can keep people from being sick. In this we are like people who are conducting enterprises of all sorts. A good business man does not wait for an emergency before he puts in safety devices, but he is ready beforehand. In the same way, but on a larger scale, the rulers of the German nation have prepared their people for a single great emergency. So when war broke out, that nation was ready for it, and has been able to fight a great fight.

Now vocal hygiene, in which I as a physician and you as debaters are interested at the present moment, is a sort of preparedness for an occasion. It is a knowledge of the principles which determine the usefulness of the voice; it is a knowledge of how to be prepared, so far as the physical mechanism is concerned, for a debate, for many of the emergencies of the outer world, and for certain of our personal relations with other men. But it is time to turn to the subject itself.

Over at Harvard, as you know, the athletes have two kinds of athletic training: the first makes them all-around athletes, and the second trains them in special stunts. In their general athletic training, they develop their bodies as a whole—hands, arms, trunk, and legs—and this general training has its necessary reaction and service upon the special stunt in which each one is to try to excel. The special stunt is some highly developed muscular act, like throwing the disk and putting the shot, or the high jump and the pole vault, and so forth. In a like manner this subject of vocal hygiene naturally falls under two heads. The first is a hygiene that is general, and yet enhances the excellence of the vocal apparatus; and the second is a hygiene that is special, that is, a hygiene that is applied to the vocal apparatus and to that apparatus alone. We will therefore take up the subject of vocal hygiene under the two headings, general and special.

By general hygiene I mean the hygiene of the body as a whole, and here, of course, I will consider this subject only so far as it touches the voice and therefore is important to your three purposes.

GENERAL HYGIENE

General hygiene may be considered under the following topics: exercise, rest, diet, and baths. Under this general head I will say nothing about special exercises that apply to the vocal mechanism. They will necessarily come under the head of special hygiene. We will now take our four topics in the order given.

Exercise.—To keep the body in good trim, proper exercise is necessary. It keeps the blood in circulation, it enables the blood to carry proper nutrition to all parts of the body, and it maintains the muscles in proper form and development. Specific exercise for

individuals cannot be safely prescribed without a personal conference, for one must know beforehand how much exercise comes out of their daily routine. By this I mean that the physician must know whether getting to business and returning involve exercise, and just what form this exercise takes. However, some general information can be given upon this subject and from that each one can devise for himself exercises which will best fit his needs and best supplement his own routine of life. That general information runs as follows:

One hour a day of pretty severe exercise, like gymnasium work or a long walk or an hour's row on the water, taken about the middle of the day or in the late afternoon, is sufficient to keep the average man in good muscular trim. If his business involves severe exercise, then severe gymnasium work is unnecessary and even undesirable. Again, if his business requires exercise for legs alone, he might devote his gymnasium work to arms, trunk, and head. If his business requires arm work, then let him exercise his trunk and legs in the gymnasium. Those who are confined in bad air and use their arms a good deal should exercise themselves by walking. Those who get very little exercise whatever in business, and are also confined in bad air, will find a long row one of the best methods to make up the deficiency. In general, I can recommend an hour's walk in the fresh air and use of dumb-bells and chest weights at home for half an hour, perhaps fifteen minutes in the morning and fifteen minutes before retiring.

So much, then, for the consideration of exercise; its systematic observance for a number of years must necessarily give the voice a basis of strength and stability which must be lacking in those who are unhygienic.

Rest.—Well people usually consider rest absolutely unnecessary. Especially is this true if by rest they mean any systematic following out of a rest program as we follow out an exercise program. Yet no matter who you are or what you do, systematic rest is one of the most important means of maintaining a normal hygiene. Of course, many have a habit of taking rest without a regular program. I know one man, who has a sofa in his office, who often takes the opportunity of enjoying a cigar on it during his business hours;

another lies down to read the newspaper immediately upon arriving home. I know a busy wife who claims she never rests with any regularity and thinks it is silly to talk of its need, yet she has a habit of removing all restricting clothing and lying down to read a book or the paper for two or three hours every evening except those (about one in seven) when she is out. On the other hand, I know of some who work incessantly at one thing, even bolt their food morning, noon, and night to hasten back to that work, and seem never to take a minute off, excepting, of course, their night's rest. These are the people who in consequence show some form of nervousness, like indigestion, or constipation, or some other minor defect, that goes to prove that their lack of rest and change of work is to blame for their ill health.

There are, I grant, a few who in some inexplicable way seem able to work incessantly without proper hygiene, but I rather suspect that if their cases were fully investigated these people would be found to comply somewhere with the requirements of good health. They may, perhaps, walk home, with the purpose of saving five cents, and also perhaps walk to business for the same reason, not quite realizing that at the same time they are fulfilling the requirements of a normal hygiene.

Diet.—When it comes to diet, most people think they can eat just what they please without any harm whatever. The majority of well people almost always hold this opinion and live by it. Yet there are certain limitations and certain theories about diet the observance of which will keep the body in better and more serviceable condition. For example, we should not take too many liquids. Again, we should not take at one meal several indigestible substances together. We should try to avoid those that cause constipation. In general, we should almost always eat much less than we do.

But let me be a little more specific. Certain general principles govern the hygiene of eating. First, you should have a short rest or change from any severe work or exercise or from any very prolonged activity before eating. Secondly, proper chewing of the food, although usually left for the grandmother to advise, is now recognized medically as one of the most important procedures in

eating; it enables the gastric juices and the intestinal digestive juices to penetrate and dissolve our food and thereby it increases absorption. Unchewed hunks of bolted eatables cannot be attacked by the gastric juice. Consequently when they arrive in the intestine they demand the work of twenty to forty feet of intestine to carry them through the body, in a great measure undigested. Thirdly, you should eat regularly. The large meal should come at the close of the day, just previous to the longest interval before you eat again. You should therefore have a light lunch at noon. After meals you should have some relaxation for a half hour, if that is possible. Immediate return to severe exercise or excitement or matters that demand care, worry, or intense thought should be avoided for a little time. The purpose of this rest is to enable the blood circulation to gather around the digestive organs in order to carry on the processes that follow eating. If you undertake any severe activities you call circulation away from the digestive organs and impair their function in that measure. I knew of a case where a boy rode horseback after eating. His stomach refused to digest at all and within an hour he vomited undigested material. In the fourth place, medical investigations have lately shown that bad news, intense worry, and the like hinder the secretion of the digestive juices. They should therefore be avoided if possible during eating; the best way to avoid them is to supply something else, like good company and good stories, and as much laughter and entertainment with music, fun, and play as you can easily secure.

Just what to eat is perhaps of less importance to those who are well than any of the other points I have mentioned. We all know fairly well what a good, nutritious diet is. The points which I have mentioned and the amount of that diet are more often neglected. In diet, as in exercise, no advice can be given that will exactly suit everyone. Each person, in a measure, makes a case by himself. In general, you should avoid too great a variety at one meal. Sometimes it is well not to eat over four or five different kinds of things at one sitting, especially if the digestion is weak. Where convenient, too, have your variety week by week rather than meal by meal.

Some of you would perhaps like a general outline for three meals a day. To those, I should suggest the following:

For Breakfast: Fruit, cereal, and eggs; more is superfluous.

For Lunch: A good sandwich. If you need more than this, take a glass of milk, a little meat, a light pudding.

For Dinner: Soup, fish, meats, or some equivalent; vegetables, and simple desserts. You should drink a glass of water between all meals, though there is no harm in taking some at meals.

This is not a definite prescription—it is merely suggestive.

Baths.—As healthy men you should have a morning cold sponge or a short cold shower bath with a hasty rubdown immediately after rising. Besides this, cleanliness and health and equalization of the circulation demand a hot bath one night in the week, preferably Saturday. This you should take just before retiring. Remain for fifteen to twenty minutes in really hot water, then retire at once without getting chilled, preferably in a warm room and a warm bed, the windows being opened afterward. Of course no one of you needs to be advised to have fresh air in his sleeping-room every night.

With this I close the consideration of the general hygiene that you as well-prepared speakers must adopt if you are to keep your bodies in trim. Many of these points are small, but if the sum of them is carried out the effect upon all the mechanism of speech will be marked and noticeable. You will keep not only the external vocal mechanism, by which I mean the mouth, nose, and throat, in good trim, but also the internal mechanism, by which I mean the circulation and the brain. In other words, both the physical and the mental sides of the speech mechanism may be developed by these considerations of general hygiene. That they are of great importance in ordinary life, anyone can see. That they are of equal importance to your special activities and to your special purposes, anyone can see also. For without good general health you cannot as a rule have vigor in special activities. And I am perfectly willing to assert that if you do not observe the general principles of health you certainly cannot bring your vocal mechanism up to the final perfection of its possibilities.

SPECIAL HYGIENE

This brings us to the second large division of our subject, the special hygiene of the voice. By special hygiene I mean exercise, care, and treatment directed especially to the external vocal mechanism, to set it up in the pink of preparedness for speaking. This work really puts the external speech mechanism in a responsive, usable condition. Thus, when you have an idea, or wish to express some special feeling by means of the speech mechanism, you find no hindrance or obstruction to either, but instead, a sensitive and responsive vocal instrument that easily transmits them both. What we must strive for, then, is, once more, preparedness. This preparedness is obtained and maintained through one means—special exercise. Let us turn then to the consideration of exercise.

Exercise.—By exercise of the external vocal mechanism I mean practice in the full range of elements of speech. Now the elements of speech are pitch, intensity, and ease of execution in difficult passages. We will define each of these in succession, exemplify it, and give an exercise that will help one to overcome lack of facility therein:

Pitch: Sameness in pitch always tires an audience. When your hearer is tired, his attention lags and he loses your point. So variety of pitch is really an essential if you are to hold your hearer's attention. I remember that a Harvard professor came to me once, with the complaint that he always tired his audiences. His work consisted in the giving to his students a certain kind of truth that seemed in itself to demand a uniform pitch. The truths were those of experimental psychology. Now I think anyone can easily see how the constant rendering of such truths would naturally finally lead to a monotony of voice. This was the trouble with him, and it is likely to be the trouble with you also. You need then to watch yourselves constantly. The best method of avoiding monotony is to practice for flexibility in speech; that is, to sing scales, or even songs. At least you should make the voice pass over its entire range in some simple daily exercise. Such procedure would necessarily counteract the tendency to vocal monotony and make the voice flexible. A whole lecture might well be devoted to this

one subject, but I think even this little will be of some service to a debater with a monotonous voice.

Intensity: By intensity we mean a kind of harshness, almost a rasping, that makes the voice severe, or strained. This intensity often becomes habitual, and when it does so it, too, tires an audience and makes attention difficult. I do not mean to say, of course, that intensity is not often a legitimate and normal quality of speech. Least of all do I wish to say that it is a pathological condition and should never happen. What I do seriously complain against is its persistence and continuation throughout a whole speech, as the indication of a usually intense habit of mind. Moreover, I decidedly object when a whole society gets into the intense habit, and intensity pervades the whole organization. Not long ago I visited a debating club in which this was the case. So far as I could discover, every speaker, with one exception, had this dominance of intensity in his speech, no matter what he said and where he was. It gave the general impression to a newcomer that some sort of an intense fight was on. Now I grant that debate is fighting; I grant, too, that in that fight intensity is often demanded; but if it is used uniformly by everybody on both sides, it defeats itself and can be just as well cut out altogether.

Intensity is a great deal a matter of the will. Most speakers can remove the harshness and severity of their speech on a moment's notice. If you have not cultivated that ability, you should do so. In the excitement of apparent defeat the control that brings calmness is often one of the greatest means of recovering the victory.

To avoid intensity, then, suit the tone to the thought, maintain calmness in the fight, and remember that intenseness carries no weight when it is not demanded by the thought behind it.

Easy execution: By easy execution I mean the ability of the voice to encounter passages hard to pronounce, word combinations difficult to roll off the tongue, and to utter them glibly and easily. A good example of this sort of phrasing is some combination of German words, like *Dampfschiffschleppschiffahrt Gesellschaft*. You all can see that in the first two or three trials anyone might stumble in pronouncing such a series of syllables, and that to insert such a

stumbling utterance into the passage of an otherwise smooth, easily delivered speech might make the audience lose the thread of your argument. This illustration shows you that you should have some method of making such passages easier to pronounce, and therefore unobtrusive to the hearer. The best way to do this in any single case is to practice the passage, but the general method is to train the voice in pronouncing some sentence that has hard muscular co-ordinations in it. If you practice these enough to keep the vocal mechanism in good trim for such kind of work, you will have no difficulty when the hard passages arrive, as it were, out of a clear sky. For such practice I should suggest the following sentence which has been proposed by a doctor, W. C. Emerson, founder and former president of the Emerson College of Oratory. The sentence runs like this: "Most men want poise and more royal margin." When you practice this sentence pronounce each consonant with extreme intensity, prolong it well, and repeat the whole perhaps ten times.

Before leaving this topic, I wish to give you two warnings. The first warning may seem superfluous, and indeed it is strange that any speaker should need to be told not to talk much before making his speech. Yet I have seen those who from singing, whistling, or talking all day got their external speech mechanism in such a tired, exhausted condition that normal response during the speech of that evening was absolutely impossible, and a monotony, harshness, even sometimes a faintness of speech was the result. All of these things militate against what would otherwise be a very effective delivery. I trust no such advice is here necessary, yet it may be. Let me venture, then, to repeat: Use the vocal mechanism little in song, whistling, practice of exercise, or in talk, during the two or three hours preceding a lengthy speech and during a whole day preceding any such important debating situation as a league meet or an intercollegiate contest.

In the second place, do not suppose that long-continued practice is necessary, or at any time very much practice is desirable, in these things. I would suggest, however, that the entirely unpracticed speaker go through pretty intensive training, in accordance with

these suggestions, for a month or two. By so doing he may bring flexibility, responsiveness, and ease of execution up to a pretty high degree of excellence. After such a training, the only thing that he would need in preparation for a speech or a debate would be a temporary return to his former practices for the few days immediately preceding the occasion when he is to use his voice extensively.

It will be of interest at this point to summarize these exercises and to restate them in the order that anyone would practice them, either during the few months of intensive training or during the few days of review before debate. I should recommend the following procedure:

Exercise 1: Sing the scale up and down ten times.

Exercise 2: Sing the scale by thirds and back ten times.

Exercise 3: Give a word with feeble intensity three times; increase that successively up to maximum intensity and return.

Exercise 4: Give a sentence in the same way.

Exercise 5: Say ten times, "Most men want poise and more royal margin," as directed above.

These exercises should be carried out three times a day. In addition, all speakers should take full breaths before speaking and practice breath control and uniformity of expulsion. Individual directions with criticisms are, however, usually necessary.

SUMMARY

Let me return for a moment, before I conclude, to what I was saying in the beginning. You have three purposes in debating. They are these: To learn the art of debate, to increase your efficiency in the outside world, and to develop your personalities and make them as agreeable as you can. My purpose has been to show you how you could accomplish all these things more effectively by improvement of the machinery with which you have to work. Vocal hygiene, the principles which govern the health of the voice, can be of inestimable service to you. I have been unable to say a tenth of what might be said on the subject. If I were to do it justice I should need many lectures and much illustration. My hope is that I may have led you to recognize the value of a hygienically kept voice, and that I may have given you an understanding

of how to secure it. It is a valuable tool. Kept as it should be at hair-trigger readiness it will help you to enunciate more clearly and easily; it will permit you to vary the expression and tone of your rendering so as not to tire your audience; it will result in better carrying power; it will result in a more responsive vocal mechanism; and most important of all, it will give you an organ of speech by which you can express the subtlest shades of thought, the finest colorings of tone, and the most delicate changes of emotion.

THEORIES OF EXPRESSION: SOME CRITICISMS

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AS A preliminary to the task of investigating the basis of teaching oral expression, it ought to be of value for the *Quarterly* to publish, first, a few opinions. These will make good points of departure for the carrying on of research. Without any doubt the one greatest problem that confronts the public-speaking profession is that of oral expression. What is it, anyway? When is it expression and when is it something else? How is it to be taught to a class? Is there any hope for an ultimate "school" that will in reality be, not a school at all, but a science? We are sometimes told that as an academic discipline we have not arrived; we have no right to claim a scientific basis because we cannot agree on what expression is and how it is to be brought about in others. We do not even agree upon the merit of different kinds of finished products. Our tastes determine our theory and our tastes differ as the poles. We are prone to parade our successes and hide our failures. We seem about as far from standardization as when we started; and for the simple reason that we have not applied the test of research to our "systems." As a preliminary to the task, therefore, will not the statement of some opinions draw out some facts and also suggest some problems? Let us not assume that we are getting to the bottom of anything, but let us agree that in this way we can start something that we ought to get at and finish.

At the beginning it will be well to lay down some postulates that will probably meet with a large measure of acceptance. There are certain fundamental facts that ought to be agreed to by the advocates of any current "system." With these stated we shall be in position to make clear the differences in "systems" and some virtues and shortcomings of any or all.

1. In the first place there will not be the slightest disagreement with the proposition that oral expression is and aims to be a matter

of carrying thought from one mind to another by means of the voice. Stating it more specifically yet, it is a matter of carrying thought by means of sounds made by the voice of the speaker. Eliminating for the present the consideration of action—gesture and posture, that which strikes the eye only—oral expression, then, is a matter of carrying thought by means of certain sounds made by the vocal organs of the speaker for the enlightenment or delight of the listener.

2. These sounds that the speaker makes are intended to excite the apprehensive function of the listener and to let him know what it is that the speaker wishes to transmit. They are not for the benefit of the speaker primarily; these sounds are uttered in order to influence the thinking, feeling, or conduct of the man who hears them. Expression to this extent is fundamentally an objective matter. Its prime aim is to influence others by means of what these others receive through the ear. It is not to be thought of as merely relieving the speaker's desire to make certain vocal sounds or to utter certain thoughts to the air; it is an enterprise that aims at a target outside of the self.

3. Speaking in terms of psychology, what actually reaches the consciousness of the hearer is *sensation of sound*. The notion of "carrying thought" reduces itself flatly to this. But these sounds carry *meaning*; so we may say, then, that what the speaker gets into the consciousness of the listener is certain *meanings* that the sounds carry. What happens in the mind of the hearer is as follows: the sounds carry meanings to the hearer; these meanings are meanings of ideas, images, concepts, but of ideas, images, and concepts that already exist in the mind of the listener. "Carrying thought" might much better be changed, from one point of view, to *stirring* thought; sounds cannot carry any meaning not already present in the mind of the hearer. The meanings the sounds carry can be cumulated, piled up, broken up, dissolved, added, subtracted, multiplied, divided into infinite permutations and combinations. In this way new images are made, new ideas established, new concepts set up, and new judgments formed. This it is that happens in the mind of the hearer when we say that we carry our thought to him. Yet the only thing that is actually sent him is certain vocal sounds, certain sound waves that carry meaning.

4. Expression, then, is a matter of so uttering sounds that the right meanings will be stirred in the mind of the hearer. It becomes, therefore, a matter of choice, of selection, of accepting and rejecting. In other words, it must conform to the standards of all artistic selection; it is an art. It is the art of selecting and using sounds on such a basis as to induce the maximum of accuracy in the apprehensive functions of the mind of the listener. Expression is successful only when it leaves the hearer understanding clearly what the speaker means; what his individual words mean, what his sentences mean, and what his whole attitude means. It is, then, a matter of carrying *clearness* of meaning. This is what we have in mind when we talk about "carrying thought."

5. The differences in the various theories of expression arise from differences as to what constitutes the proper way to choose the sounds with which the thought is carried. One "school" says choose them one way; another calls this method of selection all wrong and chooses another way. So any discussion of these theories must focus on this issue: How shall we teach boys and girls to choose the sounds they are going to make in order to carry the right meanings to the hearer? By what method do you show others how to tell when they are using the right sounds and when they are not? What is the best principle for discussing in the classroom the basis of selection for insuring the carrying of the right meaning with the sounds the voice makes to influence others?

6. There are certain subsidiary considerations that can be readily agreed to, yet are always emphasized as of vital importance in the defense of "systems": (a) Honesty and sincerity are essential to artistic effort; (b) expression at its best is the man himself speaking out; (c) the standard of effectiveness in getting the desired results is the one that must be upheld at all times; (d) in order to get at a valid teaching method, we must find and deal with the right kind of elements.

a) *The Rush "elements system."*—So much has been uttered by way of condemnation of the so-called "elements system," based on Rush principles, that comparatively little needs to be said of it in this paper. The objections levied against it are that it produces artificiality; that it is not artistic; that it does not offer a natural method of expression; that the mind does not think in terms of

pitch, rate, force, and quality; that to teach students matters of ditones, triads, discrete cadence, orotund quality, or median stress is to hold their attention to the wrong suggestion and to produce expression that is artificially inflated or unintelligently fantastic; that it subordinates thought to set formulas, and sacrifices matter to manner. Teaching by means of Rush "elements" chooses vocal sounds on the wrong basis; it is a choice that can easily be too arbitrary, eccentric, erratic, meaningless.

Without attempting here to go into the merits of these contentions, some of which will stand against at least the old-time teaching of this school, it will be well to point out that some of the most efficient teaching of public speaking in the country in an academic way is being done with emphasis in class on these elements of pitch, time, force, and quality. Whatever the paper arguments may be pro and con, the fact stands out that the "elements" are making good in the classroom in some very notable instances. It is doubtful if any three institutions in the country can show a larger number of students who can make a good showing on the platform than the University of Michigan, Northwestern University, and Ohio Wesleyan; and all three use some form of "elements" instruction. This is mentioned here because the attack upon the "elements system" has been particularly enthusiastic and dogmatic.

We can sum up the status of the Rush "elements" as a factor in expressional pedagogy by saying that while the arguments against their use seem very impressive, yet the elements are actually used in a way to get good results in spite of these arguments. Obviously there is a leak somewhere in the philosophy of the opponents. We shall have more to say of these elements later.

b) *Imitation*.—Dr. Curry, in his *Lessons in Vocal Expression* (p. 2), points to only two prevailing "systems" at the time he wrote (1895): the "elements" and imitation. Little need be said concerning imitation as a system by itself. There has been a pronounced tendency of late years to thrust imitation into its proper place. All teaching must rest on example *and* precept; but neither of these can usurp the function of the other. Hence teaching by imitation only is practically taboo. Only in a few coaching schools

does it survive. We can dismiss it by saying of it that while a teacher, to achieve a maximum of efficiency, ought to be able to give adequate demonstration of what he is trying to teach others to do, still imitation and imitation only is a thoroughly discredited method of teaching expression. We do not at this juncture need to go farther into the why; it is simply out, and out to stay.

c) "*Think the thought*."—We come now to the "system" that has probably had a more widespread influence for two decades than any other—the "think-the-thought" school; the method that insists that expression is entirely dependent upon the intent of the expressing mind to utter thoughts sincerely and honestly. It teaches that to make a student conscious of pitch, rate, force, and quality is to interfere with the spontaneous outpouring of the soul. To make him in any way aware of the mechanism of speech while he is speaking is to interfere with honesty and genuineness of thinking. The mind is the real expressor; get the mind in the right condition and the rest of the organism, particularly the voice, cannot help but react in the proper manner, at least a proper manner. Train the mind to master its emotions and its logical processes—all the forms of its thinking—and there will be no need of analyzing tone or vocal mechanics to their physical elements. "Never give rules; awaken a conception of nature's processes and methods, and test expression by truthfulness to what is natural." "True practice is a struggle to realize an idea." "Never say that a certain piece must be given with a certain 'tone.' Thought and passion are greater than any tone."¹

Probably this "system" prevails in a larger number of colleges than does any other. It came into existence as a natural reaction against excesses and absurdities in the teaching of the Rush "elements" and the method of imitation. Because these excesses and absurdities had been so marked and had been so offensive, particularly to those of academic mind, "think the thought" gained wide popularity, especially in centers where moderation and sincerity were virtues carefully fostered. It is safe to say that very much the most of college instruction in expression in the eastern colleges is based on the principles of the "thought school" of expression;

¹ S. S. Curry, *Lessons in Vocal Expression*, p. 9, Boston, 1895.

and its influence, at least as a corrective, has been felt everywhere. It probably brings more defenders to its standard than any other.

Yet there are some very valid criticisms to be laid against it. Like all other current systems it assumes to have found for expression an ultimate basis. It is on this score that it can be attacked with considerable vigor.

In the first place, "thought" teaching leaves out of consideration the fact that oral expression is aimed at a hearer, that the hearer gets a reaction only as he grasps certain meanings, that the speaker's business is to attend to these objective meanings just as much as to indulge in honest subjective self-expression. It assumes that if the speaker is only honest with himself, the hearer simply must receive the truth and the truth only; that if the speaker or reader has perfect control of his own thought processes, what he utters must be received as he himself sees and feels it. But there is a fundamental weakness in this. It is too tenuously theoretic. It leaves out common human frailty. Of course, anybody will agree that an ideal human mind co-operating with an ideal audience will choose the ideal means of uttering sounds so as to carry the right meaning to the audience. Speakers will say the right thing and in the right way and so stir in the hearer's mind the right ideas, images, and meanings.

But it is only under ideal conditions that "thought" methods can make a complete system of instruction. Imperfect minds and imperfect voices cannot work together in that fine conjunction that brings perfect results. Their union is more likely to bring forth monstrosities than specimens of perfection. Most thinking uttered by voices that belong with it carries wrong meanings. True, the "thought" advocates are everlastingly sound in insisting that there is profit for every student in struggling "to observe himself, to become conscious of his possibilities, of his ideal as well as his actual, and to compare the one with the other."¹ But the speaker is only half the transaction; the hearer is just as much as expressor of thought as the speaker. It is his mind that is to be affected; otherwise expression is aimed only at the empty air. Speaker and audience bear an equal part in the commerce of

¹ Curry, *op. cit.*, p. 9.

thoughts. Oral expression is vain without the hearer, for he must be made to "think the thought" just as much as the speaker.

Now, can an imperfect expressing mind make sure of getting its thought across to a receiving mind, perfect or imperfect, by merely subjective methods? That is the crux of the issue. Is a theory complete and all-sufficing when it ignores the receiving apparatus of the listener? The answer seems clear: There are certain stones lacking in the foundation, and the whole structure is weakened by their absence. Speaking to another is emphatically a different process from clarifying and organizing one's own thoughts, however valuable these may be as contributing factors. In reality, using the voice to carry thought has in it elements of artificiality; it is a matter of using a tool, an intermediary, a means to an end. It has to employ artifices, devices, ways, means, methods, schemes, "stunts"—even tricks can be so employed as to get aimed-at results. It uses arbitrarily chosen symbols called words; it calls for the use of devices of rhetoric and composition; it compels a careful selection of ideas, a culling out of the bad and an accentuating of the good. And in the same way it demands a selecting of tones, devices of the vocal apparatus, of ways and methods of choosing and using the infinite variety of sounds the human voice is capable of making. All these devices and artifices must be at the beck and call of the speaker if he is to succeed in carrying his meaning to his hearer; if he is to be effective in leaving a desired impression upon the listener's mind.

Is it, now, condemnation to say that expression must employ artifices; that it must be artful? Piano-playing is full of artifices; sculpturing uses them; architecture, even, reduces them to a table of logarithms; singing abounds in them, and painting could not exist without them. Clearly it is not a condemnation of art to say that it employs artifices; it is, rather, an explanation of it; it helps mark its boundaries from that which is not-art. It has to do so; otherwise it is not artistic. Consider the difference between what the camera catches and what the painter selects. Seldom indeed does a camera's drag-net disclose a work of art; the artist's careful selection—his picking and choosing—is required to make art. True, a perfect camera and a perfect composition of landscape, say,

can hit an artistic effect—but only about as often in actual occurrence as a perfect, natural-born speaker faces an equally perfect audience. Such results are only fortuitous; art is engrossed almost always in compelling imperfect nature—from the artistic point of view—to stand aside so that the artist can force an artistically perfect effect out of imperfect means.

Therefore, it is not an impeachment of a speaker's or reader's sincerity to say that he uses artifices to produce his effects. Of course, the user of artful devices is always in danger, just like the man who works at a buzz saw or "totes" a gun; both of these instruments are very easily capable of abuse and are dangerous in the hands of a careless or evil-disposed person. Obviously, honest intentions and clearly conceived purposes are a great aid in expression; but they are not the whole of the art; for art must allow for voluntary choice of the materials of expression by the artist. "Think the thought" is as sound as truth itself in its insistence on sincerity and honesty, but is beside the mark when it insists that all use of artifices and artful devices is wrong. The very dictionary meanings of "artful" illustrate the point; it means skilful, ingenious, in its primary sense; trickery, in a secondary sense. The artful man *can* be a cheat, but he does not have to be. It is entirely possible for an artist to choose artfully the media of his art and still not lay himself open to the charge of being artificial.

Just one other criticism of the most rigid application of the "thought" school: in its insistence that character makes expression it overlooks the fact that expression also makes character. It is psychologically sound that a sure way of making yourself believe a notion is to act as if you considered it true; you will in time come to accept it. So with expression; it can be so taught that the use of given devices of speech will throw the speaker into a given mood or attitude of thought. Kneel and you feel humble, throw out your chest and you become aggressive. Talk in a weak, piping voice and you lose initiative; use a rolling, resonant, orotund voice and you experience the reaction of a serious, even solemn, frame of mind. Shout, and audiences seem less terrible. Use an abundant variety of inflection and your thinking machinery is lubricated.

Speed up and get nervous; slow down and feel calm. Thought is so comprehensive a thing that it cannot be pinned down to a few processes, and it is affected by many more factors than just good intentions.

Therefore, "think the thought" is not a complete system, though a necessary foundation and a fine corrective of abuses; especially where insincerity and dishonesty are likely to turn artifices and artistic effects into artistic chicanery and artful trickery. Its keynote cannot be left out of any ultimate system that harmonizes the various factors of expression.

d) *The paraphrase system.*—An offshoot of the "thought system" is that based on paraphrasing the thought before trying to express it. There is much to say in its favor; yet it accounts for only a small proportion of the factors involved in speech. In reality it is a specific and sensible *device*—note the word—for helping the speaker to think his thought. It is especially helpful when the speaker is to express thought composed by someone else; that is, it is chiefly helpful in the interpretation of literature.

The principle is as follows: When you feel that you have not really grasped the thought of the passage, write a paraphrase of it; amplify it; state it in other images; invent new images in order to make the thought clear; make it more concrete; utter it in your own language—use any means to make yourself see the meaning clearly and gripingly.

This is excellent advice; its greatest contribution is that it supplies the mind with more stuff to work with. It enriches the store of images, which are the chief material of thought. A mind thus enriched can obviously express itself better than one which is lean and impoverished. Many a passage yields up its treasures only after being sifted with a paraphrase. Paraphrase makes the meaning clear to the speaker; and it is perfectly obvious that the speaker, without clearness of meaning in his own mind, has little chance of carrying clearness of meaning to the mind of another.

But, like the others, it is not a complete system. There are still the listener and his hearing machinery and his imperfect mind. Where the "paraphrase system" has been united with a judicious study of the "elements" it has achieved some very satisfactory

results,¹ but only by sharing jurisdiction with other "systems." In itself it is not complete.

e) *The tone system*.—The latest comer into the arena of expression is the "tone system," invented by Arthur Edward Phillips.²

Mr. Phillips claims for his "system" that "in this principle, rightly applied, we have the greatest of all means by which responsiveness can be attained." He calls it "the true method of instruction," and refers to it as "such a priceless standard." With great vigor and courage Mr. Phillips insists that the "elements" system—founded on Rush methods—must always be artificial and wasteful, and that the "think-the-thought" method—the "subjective" system—must be inane, that it cannot help the average student.

The "tone system" is based upon the contention that the true "symbol" of expression is the tone of voice in which we utter our feelings; that every sentence, clause, phrase, word, has its characteristic tone; that we can discern this tone even though we do not know the words uttered; and that it is universal in its use; language and race offering no barrier to an understanding of the tone of any given utterance. To teach expression, then, according to this "system," the prime consideration is an appreciation of the tones most commonly used in daily speech and in the interpretation of literature. By means of a system of comparison between commonplace utterances and those of classic pattern, the learner is enabled to go from the known to the unknown, and thus by "reference to experience" to master the feeling element of any selection. Emphasis—as he denominates the logical factor in speech—is provided for under the rubrics Prominence, Articulation, and Pause. Throughout there is reiteration of the stock advice to speakers common to all books ever written on the subject; so, in this phase of the system there is little that is unique or worthy of special comment. The core of the system is found in the contention that the proper elements of speech are these four qualities: Tone, Prominence, Articulation, and Pause. On this basis must criticism of the system rest. As Mr. Phillips' defense of his system is

¹ See Clark and Blanchard, *Principles of Vocal Expression*, Chicago, 1904.

² See *The Tone System*, 1910, and *Natural Drills in Expression*, 1909, The Newton Co., Chicago.

particularly vigorous, any strictures on it may well be carefully detailed and vigorous in turn.

The first criticism is that it must fail in that kind of public address where the speaker's chief purpose is to inform. It is not enough to pass off the whole issue by saying that the student can find the tone of Explanation in the exercises on page 39 of "Natural Drills in Expression," or that "in its purest form it (the tone of Explanation) indicates simply a desire to make plain, to tell what the thing is or how it happened. It is akin to Frankness. Usually there is a tinge of Geniality."¹ Now experience in teaching young men and women how to utter their thoughts effectively shows that they are helped not a whit more by the charge to use the tone of Frankness or Geniality or Explanation or Uproar or Moaning than by any other kind of hint the teacher can give. It is in their inability to find out *what to do about it* when they *know* they want to be frank or genial that they fail. Even when they know that it is Explanation and Uproar that they must express, still they do not know *how* to express it. The difficulty lies very much deeper. Yes, the retort will be, "They are taught how to get the right sentiment by the tone drills." But this brings us to a second objection.

It is this: the tone system cannot catch the inapt student. The writer has tried the system and knows that bright boys and girls will do very nicely at getting the idea of the tone drills; but then these same bright ones get on with almost any kind of a system under a teacher who knows anything about the subject and who can give competent example and criticism. They are just naturally good at expression, and under any system at all are a delight to the teacher who teaches them. They even make good under a faulty system and poor teaching. It is not the system that makes them what they are.

As a pedagogical principle, a system must be judged by its success with the boy or girl who is not apt, who is a plodder, who must be taught from the rudiments up. In expression this means the boy or girl who perchance is tone blind, who lacks responsive vocal apparatus, who has to be made over from the faulty methods of the grade schools and the entire absence of method in the high

¹ *Natural Drills in Expression*, p. 1.

school, who is bashful, who comes from a home where proper speech methods are unknown, and, worst of all, who is deaf or blind or senseless in the interpretation of thought and sentiments. Any kind of a system will get results with the bright ones under a teacher who is also bright. But can a system be a system in fact unless it can stand the test of really teaching the slow ones?

The inventor of the tone system will have to admit that many teachers have turned out good interpreters and readers under both the despised "elements" system and the "think-the-thought" system. Each of these can point to some distinguished products, and none of us can say them nay. Where these systems have failed, then, must be in dealing with mediocre or dull pupils. What is the tone system going to do for a boy or girl who cannot identify the right tone? "Make a tonal analysis." But how can a student make a "tonal analysis"¹ that will help him if he makes a wrong guess as to the tone he ought to pick? There is no royal road to accuracy. Why will not such a one bring up just as wide of effective interpretation as the one who uses the "elements" in a wooden manner or who fails properly to "get the thought"? Again, why is the tone system after all not merely another turn on thinking the thought with a difference merely in the emphasis in the *way* of thinking it? To select a name for a tone is only a kind of analysis of thinking the thought. Is not tonal analysis just as capable of wild and absurd mistakes in judgment by the dull ones as any other system that is also aimed at the bright ones?

The next objection is that the tone system cannot offer a full *teaching* method because it is based on a false conception of speech elements. Teaching must rest on proper analysis and judicious synthesis. No one will deny this. But if the analysis into elements is based on a misconception of the identity of elements, then the system must fail as a means of sound instruction. And the tone system misconceives the true elements of speech. According to *The Tone System* (p. 23), the elements are "Articulation, Prominence, Pause, and Tone." The author himself grants that this classification may be unscientific, but defends his position on the ground that it is useful and that it frees the student from "mechani-

¹ *The Tone System*, pp. 86-92.

cal, analytical exactness."¹ Certainly vocal methods are not properly analyzed when they are reduced to a foundation of "Articulation, Prominence, Pause, and Tone." We could agree to this classification as valuable if we were not asked by it to consider tone an element. Most decidedly it is not, and cannot be treated as such. Of course, right here is the crux of Mr. Phillips' contention: tone should be treated without a resolving into other elements, he argues. If this is an untenable position, the system fails in its handling of the student who must be taught and not asked to imitate.

If we are to teach the proper use of tone, how can we escape the consideration of its elements? What are they? Nothing less than the much despised pitch, time, force, and quality. While the "tone system" acknowledges this division of tone into elements (p. 4), it objects to the use of them because the "student does not think in those terms at all in considering tone." "He [the student] takes the sound as a *synthetic whole* and understands it to represent certain thoughts and feelings. Never for a moment does his mind dwell upon force, quality, abruptness, as such, and if it did the probability is that the thoughts and feelings would be wholly lost to him" (pp. 22-23). But by what royal decree are we to know that this same student can think in terms of tones any more than in considerations of pitch, force, and quality? Conceded that the bright pupil can catch onto the tones, so also can he to considerations of pitch and quality. This student can be made to do effective work under any system that keeps him at work and interested in his task. But can a system be a teaching system in reality if it invents new elements and wipes out elements that cannot be denied as genuine and fundamental?

We say *fundamental*, because speech is nothing other than the use of vocal sounds—tones—that carry meaning, and the elements of these are pitch, time, force, and quality. There is no known way of resolving the tones of the voice to elements other than these. True, we can *describe the meanings* of sounds as expressing admiration, affection, indignation, and the rest of the fifty-seven.² But we add nothing that looks like an element. Tone is most emphatically a compound. As Phillips insists, it is tone that carries

¹ *The Tone System*, p. 26.

² See Table of Contents, *Natural Drills*.

meaning. Yet descriptions of meanings are not elements. They are not what the speaker uses or what the hearer receives. And no system of teaching can be complete that uses for elements something other than the unresolvable. Every tone made by the human voice is a compound of pitch, force, time, and quality; there is no escape from this.

Yet the "tone system" contains a core of truth. Where, then, does it fit into expression? The answer is far from difficult. "Tone" simply represents the element of *purpose* that must be behind the presentation of every idea offered for the consideration of hearers. Always behind what is uttered lies an intention, a personal attitude, a desire, which is best expressed by the idea of purpose. It is what is sometimes thought of as the inner meaning. This element of purpose it is that produces all speech-making and marks the difference between one speech and another and one tone and another. A man expresses admiration because it is his intention to make another see that he feels like that and presumably wants the other man to feel it too. In the interpretation of literature the speaker merely takes other men's purposes—inner meanings—as a loan; and it is because so many boys and girls cannot see what they are borrowing that the tone system can be helpful. By its scheme of comparison it very often helps the uninitiated to understand what he is borrowing and to suggest to what use it can be put. But it is very far indeed from the whole of the process of expressing thought. There is more to speech than purpose—much more.

There is thought content. *The Tone System* treats this in one page;¹ merely a new turn on thinking the thought, "group words wisely and give prominence where prominence belongs"—in other words, think it out before you speak. Any advocate of thinking the thought could approve of this heartily. But it is open still to the objection that it ignores the listener and his needs.

Unless a system provides for ultimate analysis it cannot be properly taught. Therefore a complete system cannot be built up without consideration of the "elements." Now this does not necessarily advocate such an "elements system" as *The Tone*

¹ Pp. 96-97; see also *Natural Drills*, p. 84.

System pictures. Mr. Phillips has set up a horrible straw man with only a vocal machine and no brain or "innards" of any kind; a specimen that in real life is lost and gone forever, we hope; an extinct species, except possibly in a few rare instances. In order to make use of the elements it surely is not necessary to misuse them. *The Tone System* seems to think it is; but there is something more to painting than paint and to architecture than bricks and beams. The elements can be used as a means of telling *why* and of explaining *how*. In this capacity they are indispensable to a teaching system. Beyond this they lead to woodenness, absurdity, juicelessness—or excess of juice.

We have said that all these so-called systems have a part in a proper educational science of elocution. It is not difficult of demonstration. Let us try it:

Speaking—and its foster-sister, interpretation—is always an attempt to carry thought from one mind to another. Thought is always and unfailingly the foundation of speech. So "think the thought" is the soundest advice in the world—as far as it goes. The trouble is that the term "thought" is exceedingly vague to most minds. There are at least two aspects to thought as applied in expression: first, *thought content*, or the objective logical meaning of the word symbols. This is what comes to the mind when the words are written on paper or uttered merely so as to be audible and intelligible; that part of thought on which we could pass an examination after we have read it or heard it spoken. Thought content has to do with logical relations. To say that it is necessary to think out the force of this logical content is simply to state the obvious. The thought must be previously mastered.

The other aspect of thought is its subjective meaning, the *personal attitude* of the man who utters it; its *feeling content*; what a sheet of paper often cannot show and what the voice always can; in fact, that inner meaning without which vocal utterance is colorless and dead. It is what we rather vaguely call a show of personality; or, again, it is thought expressed artistically as against commonplace. Fundamentally it can be brought down to purpose, what the speaker intends by his words. It is the basis of "tone." So "thinking the thought" must be more than passing a quiz

on thought content. The contribution of Mr. Phillips to the task of thinking out the thought is in devising a very helpful scheme for locating this evasive and subtle feeling attitude, this purpose. The tone drills, with most students, are a help in identifying and expressing purpose.

But there are degrees of difficulty in getting the thought thought out. When it is stubborn and refuses to come from its hiding-place there is a device that helps very materially. Enter paraphrasing. This is only a more intensive method of thinking out the thought. When your voice does not seem to get the results you want, go over the ground more minutely and see what it is you are trying to express. Say the thing in different words, and very likely you will get a better grip on its possibilities. This is excellent advice and very helpful, and sound pedagogy withal.

What follows? Sometimes the thought is clear enough in the student's mind. He can pass a written test on its logical content and label it with the right "tone" and make an excellent paraphrase of it. All of this he can accomplish by "scowl of brow"; but, alas, very often the best paraphrasers and tone analyzers give forth the most excruciating sounds when they turn their findings into speech. They are monotonous or commonplace or merely fantastic. Their matter simply does not get across. What is the answer?

Behold, the "elements." The only way to get at a pupil whose thinking does not guide him aright is to take the thing apart and show him how it works. Better yet, as a matter of teaching it is the one best way—after the thinking of the thought has been done—of developing the student's powers of self-criticism and of cultivating good speech *habits*. No system is complete that does not make its products into keen and accurate analyzers; not only of their own work, but even of the work of others. A *taught* student ought to be a good diagnostician and ought accordingly to be in the way of improving himself and of teaching others.

The ultimate way of doing this is to analyze tone. This means a considering of the effects of changes in pitch, time, force, and quality. Speech is a matter of sounds the voice makes. These sounds carry meanings. Meaning is carried by *changes* in the

elements; to get the right meaning, choose and use the right changes in elements. When it is necessary to analyze to the bottom, then the study of these elements becomes a study of the changes that produce right meanings. A few simple rules go a long way toward showing pupils what changes in the use of the elements accomplish corresponding changes in the thought.

Then, finally, with any "system" it is well for the teacher to give occasional examples of good expression. It helps the student to accumulate a proper supply of auditory images of good kinds of expression. It is even more profitable to the student to hear great actors, great readers, and effective orators. There is always something for the artist to learn from every work of art that he witnesses. So imitation plays its part and is a factor in expression.

Thus we have provision for all the "schools"—think the thought, the tone system, paraphrasing, the elements, and imitation. All are needed; all are useful. *But no one by itself is a system complete.* Think out the thought, paraphrase ideas, label tones, follow good models; but when you are trying to tell what expression really is to a college class of intelligent boys and girls, who are also studying rhetoric and psychology and chemistry, you have no possible way of getting at the final teaching basis of your subject unless you talk pitch, time, force, and quality, just exactly as the teacher of rhetoric talks unity, emphasis, syntax, and clearness, or the teacher of psychology talks sensation, idea, affection, and will, or the teacher of chemistry talks of metals, salts, gases, and alkalis. On no other grounds can we stand before the educational world and pretend that we are resting our art upon a foundation of science. And can there be any other basis for teaching than the use of rules as a means of perfecting practice?

IMAGINATION IN ORATORY¹

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IN ALL art the psychic activity of man manifests itself through some outward, physical form or medium to the senses of those who receive its message. With the pianist the medium of his artistic expression is quite distinct and apart from himself. The orator finds the medium, or agent, of his expression (namely his own body) most intimately related to his inner self. This closeness of the agent of expression to the source of expression ought to bring about a certain sensitiveness and immediacy of expression in oration which other arts could scarcely expect. As the soul itself resides in the body, the most evanescent activities of the soul may well be reflected in the fleeting glance, the shadow of a smile or frown, the lifting of an eyelid or a finger—activities which we might well expect to fade into thin air long before they could reach the violin or the piano or the canvas. This quick response is really the spontaneity of the artist. How much more spontaneity we ought to expect in an orator or actor than in a violinist or a painter! The painter, the violinist, the *littérateur*, the pianist, may well study spontaneity first in recitation or in acting.

The orator, however, has great lack of spontaneity. He seldom has breadth of vision in his delivery, however much he may have in his preparation. He does not often display an ability to shift for a moment his point of view. His emotion is artificially worked up or thrust upon us, and his appeal is mechanical and ineffective.

An analysis of the psychic elements in expression will show that the orator needs thorough training in the use of his imagination in order to overcome these faults. This study of imagination should be pursued, not in orations, but in literature distinctly understood to be literature of imagination.

¹ The steps mentioned in this article are those taught by Dr. S. S. Curry. For a textbook treatment, see Dr. Curry's *Lessons in Vocal Expression and Imagination and Dramatic Instinct*.

In the first place, an oration deals with ideas. It tries to arrange those ideas in such sequence as to reveal a deeper truth which underlies them. The endeavor to reveal that underlying truth frequently blinds us to the nature of the ideas which are on the surface. Each idea must be an image. What fascinates an audience is the series of images you give it, one at a time, at exactly the right speed. The explanation is that just as the mind has grasped one idea or image and is ready to grasp another the speaker presents his next image and the mind prefers to take that image to creating one of its own—nay, is really better prepared to take that image than any other in the world at just that moment.

One day at Andover Theological Seminary a student denied the assertion about the fascinating power of a simple sequence of ideas. Within fifteen minutes the opportunity came to prove it to him and the rest of the class in a most convincing manner. He had turned around to speak to the man behind him when I began such a simple sequence of ideas. I tried to have no feeling in the matter or other condition except the pictures which I was mentioning—like this: "An apple fell from the tree to the ground. A small boy picked it up and put it in a basket, which he emptied into a barrel. The barrel was later lifted to a wagon and the farmer took it to town, where it was unloaded on a station platform and then put on a train. The apples traveled to the city, were carted to a provision store two miles away from the station. The barrel was opened and the apples taken out and spread on a counter. Along came a small boy and purchased the apple first mentioned and ate it on his way home." This little story I made up as I went along, but soon a curious thing happened. The youth stopped a moment in his conversation with his classmate behind him to search for his next idea. Just then the apple on its little journey was presented to his consciousness and for the moment accepted. After that instant he was fascinated by that chain of ideas and little by little turned around toward the front. When he was well around I stopped, and—he understood. So will it be with any audience if the images are presented in the right order and just fast enough.

Out of the consideration of this story come several truths: (1) The mind must be trained to see images exactly, strongly, and spontaneously. This faculty of the psychic life is perfectly natural and almost always present in children. A more general statement is perfectly true: the power to see images, hear sounds, feel substances, taste foods, and smell odors—all in the world of the imagination—is natural and existent in children. Our educational life in the past has tended to destroy these powers of the imagination until the average graduate from college has no imagination. He thinks that it is absurd to see things—that it is quite sufficient to reason about them. Professor Royce once confessed his inability to visualize the journey from Cambridge to Boston. A small boy picked up a big cinder from the path and said it was a lobster and he was going to eat it for supper. The next day I asked him if he enjoyed the lobster. He looked puzzled for a moment, and then he smiled triumphantly. I had entered into his imaginative world.

These senses in the psychic world may be developed slowly but surely in those who have pretty nearly lost them. Gaze on nature, landscapes, trees, sunsets, lakes, sky, and try to recall the forms and colors. There will be a growing delight in the exercise. Learn lyrics and recite them with all the vision you can muster. The poems will mean more and more to you as the years go on. You will see and feel a larger world of more real meaning to a human being and at the same time your images in your recitations and in your speeches will become truly impressive.

The hard part of this matter is yet to come. When you have the power to imagine spontaneously all the concrete things of your speech or literature you must consider the abstract things. There must be something very definite in your psychic world to stand for those abstract things—so definite as not to get confused with other things. Every idea, as we ordinarily use the term, must have its corresponding image or imaginative value of perfect distinctness. Sometimes you will have curious combinations to stand for them, and those combinations may change in softness or color or shape or motion. The world of the imagination is very wonderful and frequently the moment unaccountable. You must not hesitate. The reasons or causes will come to you later.

(2) Each idea must be the natural, even spontaneous, leap of the mind from the preceding idea or image. This chain of ideas must be unbroken by the obtrusion of any image utterly unconnected with the previous series of images. An illustration of such intrusion would be a parenthetical phrase on a foreign matter, the final dropping of a bit of plaster which had long been dangling from the ceiling, a sudden flash of lightning, or other disturbance from without. In most such instances, especially when they are unavoidable, a speaker with powers of imagination will not attempt to hold the attention of his audience over against the larger appeal. He will wait, to allow the minds of his hearers to be satisfied in the new direction, when they will gladly return to the consideration of his series of ideas.

A more serious difficulty is where the orator allows his own center of attention to leap in the wrong direction and then finds it impossible to get back. I like to illustrate this whole subject by a railroad train. The images on which the attention centers are the stations at which the train stops. The leap of the mind to the next image is the plunge of the train forward to the next station. The track is the line of logic that binds the images together.

There is after all not so much need to speak of this aspect of our subject as of other aspects, because the one element in an oration most consciously in the average orator's mind is that line of logic, the chain of ideas, that carries the hearer to the inevitable conclusion. But there is this danger, to use my figure of speech, that the orator pay more attention to the railroad than to the stations which the railroad was built to connect. The railroad is subordinate to the stations; the line of logic underlies the ideas. The problem is to see the images in right relations. The very vision carries with it as a subordinate attribute the true relations of objects. The orator must be more or less conscious of many things—each step as he takes it, all the steps he has taken, the direction in which he moves, the ultimate goal. While each thing takes its proper place in the field of his attention, the center of his attention is always on the idea or image which he is at the moment presenting.

This field of attention I have just mentioned is very interesting in itself and very important in the orator's work. It is really the

world of the imagination. When we ask a friend or an audience to pay attention, we generally refer only to the center of attention, not to the whole field of attention. What happens to the rest of the field of attention? That question opens up the whole world of art which grows out of our human imaginations.

(3) The world of imagination that surrounds the apple story gives the story its real meaning and its appeal to us. At first sight we say there is no connection between the story and its setting—that is, no connection of serious import. From a logical point of view there is little value in Situation, but from the imaginative point of view Situation is everything. The enjoyment of life grows out of the imagination.

If we revert to the figure of the railroad, the matter becomes clearer. The logical passenger cares only to get to the end of his journey, studies his time-table between stations, gets out of the train to make sure at just what station the train has stopped, and heaves a sigh of relief when he reaches the end. The imaginative passenger studies the country through which he passes, enjoys the prospect as he looks about the station when the train stops, and learns and appreciates much that had nothing logically to do with his getting to his destination. He will even arrive at the proper destination with more certainty than the logical passenger, for when he alights at a station his observant eye notes the train on the other track destined for a different direction from his own train and he is on his guard against mistakes. On occasion he may even find that the other train may prove to him the better train and so transfer his baggage to that train. He has an open mind.

The idea is the spot where the orator stands. His logic is the road he travels. His imagination is the country he beholds. All three are vitally connected. All three are present in his mind, his consciousness, at the same moment. The apparent contradiction in paying attention to individual ideas, to sequence of ideas, to environment—all at the same time—disappears in the discovery that the three things occupy different parts of the field of attention.

Beyond the line of the chain of ideas is the realm of imagination, stretching away infinitely to the edge of consciousness and out into the dim awareness of activity and still beyond into utter uncon-

sciousness. The larger the field of such psychic activity which can be brought one way or another into sympathetic responsiveness to the image at the center, the greater the artistic soul. The great problem of the artist, in whatever form of art, is to express in some way those unfathomable depths beneath the single individual idea he is for the moment expressing. He feels that just as the head is but a small part of the body, so the purely intellectual is but a small part of the meaning of life, and he seeks to develop sensitiveness in the depths of his psychic self that will react quickly and truly in the presence of concrete images.

(4) The story of the apple excites interest, first, because the mind centers its attention on it for a while; secondly, because the whole field of attention around the apple grows into a number of possible relations; and thirdly, because the hearer, from the depths of experience, responds to those possible relations with a feeling of delight in memory and in hope. All emotion, to be truthful, must be spontaneous, must react to the presence of an imaginative world. Emotion that has been bottled up for even an hour is not true emotion. Every audience will almost instantly detect counterfeit emotion.

The orator has a tendency disproportionately to emphasize, first, the logical sequence of his ideas, and, secondly, what he calls emotional appeal. He fails to see that the true realization of the whole field of his imaginative attention will give him exactly the true logical emphasis on the one hand, and on the other hand will call forth from him exactly the true emotion for his appeal to his audience. The key to the whole situation lies in the imagination.

(5) The springs of human conduct, the motives, the throb of life itself, lie deeper in the unconscious than ordinary emotion. Under the expansive spell of imagination the orator may so open up the depths of his own responsive nature that he induces the same frankness and openness in his audience. To touch an individual so deeply, though never so lightly, is to alter inevitably the individual's future conduct. The orator cannot avoid the revelation of himself. If he is a shallow artist, we see quickly his shallowness. If his depths are full of dead men's bones, we loathe him. If the springs of his life are sweet and clear, he captures us

without knowing how. Such revelations are utterly unconscious at the moment—except as he finds himself stirred to unusual depths as he speaks. His whole nature seems enlarged and intensified in sensitiveness and activity. This condition is more likely to come to his knowledge afterward than at the time. What has happened has been this: the limits of his consciousness have been pushed back under the intense glow of the occasion, and the sub-conscious has come out from the shadow into the bright light.

(6) The orator must study his hearer as he studies himself and as he develops himself in his art. In one way he can study both himself and his audience at the same time. But in any system of discussion the audience will come after the orator. The reason is not far to seek; it is a problem of the imagination. As the orator makes his imaginative field larger, he makes it not only deeper—to include even motives—but broader, to include all his own body and the room in which his audience is situated. His mind and his imagination become part of the greater mind and imagination. He becomes sensitive to the drift of their feelings and their deeper responses to imagination. He finds himself the mouthpiece, not so much of his own thoughts, as of theirs. At such times his knowledge of his own imagination and of his own technique will be of immense use to him. He will find himself swaying them at will, being swayed by them in spite of his will. All the problems of the individual will come up again in the crowd. There is then revealed the deepest thing I shall mention in this paper—Purpose.

(7) Why does the orator try to persuade his audience? Whither would he carry them and why? After he has fathomed and purified his own life in its sources, after he has fathomed the hearts of his audience, what is their destiny together? Charles I was a good father, but he was a bad king. When the orator discovers that the crowd is his to mold as he will, how will he mold them?

This is the third point which the orator is likely to emphasize. The first is his logic, the second is his emotion, and the third is his earnestness of purpose. It has been necessary to discuss all these

seven steps, which every artist takes for the development of his soul and his art, in order to show what great needs confront the student of oratory. All seven steps should be present in all works of art, but every art lays special emphasis on some one step or on some peculiar combination of steps. Much of literature exemplifies most obviously the third step, which I have called *Imagination*. Oratory naturally endeavors to convince and to persuade men, and its emphasis is more on the second step, the logic, and after that on the fourth step, the feeling, and on the seventh step, the purpose or general end, of the speaker. But to put emphasis on these three phases does not mean that the other four phases should be omitted, and yet just such omission occurs.

There is a real, vital connection between these seven phases of psychic development. If the second is presented without the first, we feel a lack of justification in that presentation. To give us feeling without giving us the imaginative world which causes that feeling is to make us think at once that the feeling is unjustifiable, without basis, and hence artificial and forced. To endeavor to accomplish a certain purpose or end with an audience without a very sensitive realization every instant of just what that audience thinks and feels, and just whither it is tending, is not only to work in the dark, but generally to work in vain.

Some orations may have imaginative work of too little logical sequence. But in this article we are considering general methods of teaching oratory in the colleges of the land, where the student is set the task of constructing an oration and delivering it, without any previous work in imagination (at any rate in delivery), and his mind is so absorbed in disentangling the arguments that he fails to perceive any imagination, and his product only lives and influences his hearers when he pumps into it an extraordinary amount of noisy vitality and personal demonstrativeness.

To recapitulate, the orator tends: (1) to omit the objectification of his ideas, (2) to forget the environment of his whole course of reasoning, (3) to neglect the study of motives and of the true approach to them in himself and others, (4) to content himself with the expression of his own mind and feeling without reckoning the temper and attitude of his audience.

The remedy for all four of these bad tendencies is found in a thorough development of the imagination, beginning with the formation of concrete images projected without a man's own mind as if in real life on the floor before him. The orator has little use for an imaginative world three inches in diameter. His world must be twenty feet in diameter and must include every atom of his own body and all the people whom he wishes to address. He must see clearly every idea he expresses—and he must see it before he expresses it—and he must express it because he sees it and is looking at it. He must look at it until he wants to express it—and he must not express it until he wants to. If he will look at it long enough it will take possession of him soul and body and will express itself in its own unique way. He must struggle to be intensely alert and alive to impressions of the imaginative world on his whole soul and body, without any predetermination as to the direction of response of his organism to those impressions. The orator must not expect to utter a tenth of what he sees and realizes. Not the words he pronounces so much as the meaning back of those words persuades us of his truthful reasoning.

To develop the imagination the literature of the imagination had best be studied and then the resulting power can be readily brought to bear on the problems of orations. Use the greatest specimens of the world's literature in all forms where imagination is clearly and strongly present—Homer, Dante, Milton, Shakespeare, Tennyson, and Browning.

The orator who wants to develop his imagination should study these supreme artists, because their arrangement of ideas, their choice of words, their vision, their human experience, their realization of human motives and destiny—all would subtly engrave on the mind permanent conceptions invaluable for future success. With these boundless treasures in his soul, the student could well study the great orations. He would be amazed to find so much magnificent imagination there subtly permeating and influencing the reader or hearer.

The practical development of the imagination is a different problem for every individual. One of the best ways of making a student get a working conception is to make him move continually—

just to get a sense of his own body as an organism for the expression of his imagination. For each idea he should do some act. He should not be told what to do—that would certainly be wrong. He must grope for the right action. It is essential that he should have some action, or his imaginative world will shrivel up into his own cranium. Little lyrics are the best bits of literature to begin with. They seem very remote from a great oration and they are remote. For that reason the orator will not endeavor to “orate” in them, but will just live in the beautiful pictures, and feel the accompanying emotion. After a while he will realize that lyrics are not so remote from great orations as he thought.

Some students need dramatic work—acting on a stage with others in a play. One who is very stiff will frequently be helped by working with others, but this is not always so. No good physician will risk a prescription before he sees his patient, and a good teacher is like him. Seldom does a patient know how to diagnose himself, so the prescriber must see him. Suffice it to say that the great oration rises above the plane of the lyric and the dramatic and the narrative and the descriptive and the explanatory and the argumentative into a higher plane, which embodies and reflects them all, intertwining them with varying proportions, but always with a clear purpose and a clear vision and a boundless reach of imagination.

THE VOICE AND THE EMOTIONS

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THERE is no one who has not almost from the earliest dawn of consciousness felt the tug and stir of emotion. Everyone can remember the poignant griefs and wonderful joys of childhood—of the love that determined their life-work; and they have been angry and pleased and have shown their feelings through the voice.

The effect of emotions upon the voice is recognized by all people. Even the most primitive can recognize the tones of love and fear and anger; and this knowledge is shared by the animals. The dog, the horse, and many other animals can understand the meaning of the human voice. The language of the tones is the oldest and most universal of all our means of communication.

However, before discussing in detail the effect of the emotions on the vocal mechanism it might be well to analyze this thing we call emotion and try to get a clear conception of it—to make a clear distinction between the intellect and the emotions.

It is not necessary to define what a sensation is. Rays of light strike the retina, and the brain registers the sensation of light; sound-waves enter the ear, and we get the sensation of sound; food upon the tongue gives the sensation of taste, also of hot or cold. Through our fingers we get the sensation of touch; the nerves in our joints send impulses to the brain which we feel as sensations of strain and relaxation. Sensation may be defined as "an elementary mental process which is constituted of at least four attributes: quality, intensity, clearness, and duration."¹

Every time a sensation is experienced we do not merely passively receive it. We react to it; we like it or dislike it. This reaction of the organism to every sensation psychologists call affection or feeling. "Affection then is an elementary conscious process which

¹ Titchner, *A Text Book of Psychology*, p. 228.

may be set up by any bodily organ."¹ This affection or feeling that accompanies every sensation has attributes very much like those of a sensation. "It has qualities—it has at least the qualities of pleasantness and unpleasantness. . . . Affection shows differences in intensity: an experience may be mildly pleasant or slightly disagreeable, wonderfully pleasant or unbearably disagreeable. Affection shows differences of duration: pleasure may be momentary, or may persist . . . ; and unpleasantness behaves in the same way."²

Thus we see that affection or feeling resembles sensation in its attributes. But it lacks one attribute that sensation has—that of clearness. Feeling is diffuse, not clear as a sensation is. There are thousands of sensations; there are only two kinds of feeling—pleasant and unpleasant. All psychologists will not agree with this statement. But a great many hold to this view, chiefly Titchner, of Cornell University. And I prefer to follow Titchner in this, as to do so will greatly simplify our discussion.

Life is so complex that we never experience a single sensation. The mind is constantly filled with a flood of them. Suppose we hold a watch in our hands. We feel its weight; its roughness or smoothness; we hear ticking; see its shape, size, color, the different parts. All these sensations enter into the mind at once, and the mind binds all these sensations together and attaches to it a meaning and the word "watch." This binding together of the sensations and the giving of meaning to them is called a perception. All of the sensations making up the perception "watch" are so bound together that we can hardly separate them by analysis. We think of them, not separately, but as the object "watch." "Sensations are welded together, therefore, under the influence or at the bidding of our physical surroundings. A perception always means something: stands for some object"³ or situation.

The mind deals not only with perception but with ideas. How do they differ?

Perceptions and ideas are, both alike, groups of sensations; and, both alike, groups of sensations which are held together by the command of nature.

¹ Titchner, *A Primer of Psychology*, p. 58.

² Titchner, *A Text Book of Psychology*, p. 228.

³ Titchner, *A Primer of Psychology*, p. 95.

They differ solely in this respect: that, when we perceive, the object which arouses the sensations is actually before us, appealing to various sense organs; whereas, when we have an idea, the object is not before us, but the sensations are set up inside the brain without any disturbance of the organs on the surface of the body.

Sensations may be set up from outside the body, by stimulation of the eye or ear or nose; or they may be set up from within the body, by an excitation in the cortical area to which the nerves from the eye or ear run. This excitation may be aroused directly, by a change in the blood supply of the brain; or indirectly, by an impulse running to this area from other cells which have been exploded by a stimulus working at the outside of the body. Thus I may see a green tree in my mind's eye when there is before me neither green object nor anything to suggest green: in this case the green-cells have been exploded by a change of the blood supply. Or I may see it because I am reading a description of scenery in which the printed word "green" occurs: in this case the green-cells are exploded indirectly, by way of the word stimulus. A perception, then, contains sensations of the first kind, those set up outside the body; an idea consists wholly of sensations of the second kind, those aroused directly or indirectly within the brain itself. When I am looking at a table, as it stands in front of me, I have a perception of a table, I perceive it; but if I shut my eyes and think of a table, or if some particular table "comes into my head," . . . or if I am picturing to myself the sort of table I mean to buy when I am rich enough to furnish my study properly, then I have an idea of a table, I ideate it.¹

Just as sensations blend together to form a perception, the affections accompanying them blend together to form a simple feeling. Now in the ordinary course of mental life perceptions and ideas unite to form still more complicated mental processes, and the feelings accompanying each perception unite to form an *emotion*. "When a group of perceptions or ideas is swamped by feeling, the result is an emotion."² Hence emotion, then, is more complicated than feeling. "Its stimulus is not an object but some total situation or predicament."³

A mood as distinguished from an emotion is defined by Titchner as simply an emotion long drawn out. The affection is spread over a train of ideas, instead of coloring a single group of ideas or organic sensations. "An emotion then is a number of fused simple feelings excited by a group of perceptions or ideas." The perceptions and

¹ Titchner, *A Primer of Psychology*, p. 95.

² *Ibid.*, p. 140.

³ Titchner, *A Text Book of Psychology*, p. 471.

the ideas constitute the intellect, the reaction the emotion. It usually arises when some situation, mental or physical, has to be met. Its object is to cause us to act, to do something so that we can adequately meet the situation.

In the struggle for existence those animals have survived which took unexpected events in the best manner. So it is an ingrained habit in the deer to run when he hears the noise of the hounds; the setting bird to crouch down on the nest upon the approach of the intruder. Habits of this sort die hard. If we men do not run, we do "jump" when we are startled. If we do not crouch down, we do wince when we are afraid. The jump and the wince are the bodily signs of emotion (alarm and fear): they are the relics of actions which were of great service to our animal ancestors which have persisted in men in weakened form just by sheer force of habit.¹

Now let us see what are some of the characteristics of emotion. First, emotions are never mixed—they are either pleasant or unpleasant. Many will take issue with this. They will feel that they often experience emotions that seem mixed, say one that seems to be mingled joy and sorrow. But psychologists have found by careful analysis that what seems like a mixed emotion is due to the rapid alternation of the mind between one emotion and another. (Titchner says emphatically, "Two opposite affections (emotions) cannot ever be in consciousness together."²)

Secondly, emotion comes suddenly and dies away slowly. In fact, the tendency is for an emotion to persist when once strongly aroused, and to prolong itself into a mood. If a very pleasant letter is received in the morning mail, the whole events of the day may be tinged by a pleasant, joyful mood; on the other hand, if the cook was late and the breakfast bad, very often the whole day is gone through with a grouch.

This tendency of emotion to persist and to change into a mood and color all our ideas is of great value, as we shall see when we come to deal with the control of the emotion.

Thirdly, an emotion once aroused tends to fasten itself on any object that may be near, as for example a man becomes angry because he cannot button the collar of his dress shirt and flings the collar on the floor.

¹ Titchner, *A Primer of Psychology*, p. 146.

² *Ibid.*, p. 195.

Fourthly, every emotion tends to pass over into bodily action of some kind. This action may take the form of (1) movements of the voluntary muscles, running, moving the hands, or through action of the vocal mechanism (tones and gestures are the natural language of emotion), or (2) the emotions may affect the internal organs, stomach, heart, circulation, and secretory glands.

The curious and sometimes wonderful effects of the emotions upon the voluntary muscles and the internal organs have been known and remarked upon from the earliest times. During late years this matter has been very closely studied. No less a psychologist than the late Professor James, of Harvard University, in conjunction with the Swedish physician Lange, has promulgated a theory of the emotions which maintains that the bodily changes which occur with the emotion is really the emotion itself—that the bodily changes are not really *effect*, but causal.

Let me quote James himself:

Our natural way of thinking about these coarse emotions—grief, fear, rage, love—is that the mental perception of some fact excites the mental affection, called the emotion, and that this latter state of mind gives rise to the bodily expression; my own theory, on the contrary, is that the *bodily changes follow directly on the perception of the existing fact, and that our feeling of the same changes as they occur is the emotion*. Common-sense says, we lose our fortunes, we are sorry and weep: we meet a bear and are frightened and run: we are insulted by a rival, are angry and strike. The hypothesis here to be defended says that this order of sequence is incorrect, that the one mental state is not immediately induced by the other, that the bodily manifestations must first be interposed between, and that the more rational statement is, that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike, or tremble because we are sorry, angry, or fearful, as the case may be. Without the bodily states following on the perception, the latter would be purely cognitive in form—pale, colorless, destitute of emotional warmth. We might then see the bear and judge it best to run, receive the insult and deem it right to strike, but we should not actually feel afraid or angry.¹

SHEFFINGTON'S EXPERIMENTS DISPROVE THEORY

This James-Lange theory of the emotions proved very popular with the public and has been much talked about. But psychologists as a whole have never widely accepted this theory. It

¹ James, *Psychology*, II, 449.

remained, however, for the brilliant psychologist C. S. Sherrington conclusively to disprove the theory.

"Of the points where physiology and psychology touch, the place of one lies at emotions," says Sherrington; and by a series of experiments he proceeded to test the truth or falsity of the James-Lange theory. He selected a dog of "markedly emotional temperament." She was affectionate toward her laboratory attendant, but showed anger and rage at the approach of strangers, at the sight of cats and of a pet monkey. By a transection of the spinal cord and the vagus nerves all sensations from the whole body, save for the muscles of shoulders and head, were cut off from the brain. Obviously any emotion the dog might now show could not be due to bodily change sensed by the brain. Sherrington says: "The reduction of the field of sensation in the animal by the procedure above mentioned produced no obvious diminution of her emotional character. Her anger, her joy, her disgust, and when provocations arose, her fear, remained as evident as ever."

This and other similar experiments seem to us decidedly to disprove the theory that emotion is only the sensing of bodily changes. Emotion, as Ladd says, is "a sort of nerve storm in the brain." This brain storm causes movement in the voluntary muscles and changes in the internal organs. Now these movements and changes react on the mind and intensify the emotion.

I do not mean, however, to underestimate the effect of the bodily action in accentuating an emotion. "If," as Ribot says, "you remain seated for a long time in a melancholy attitude, you will be overcome by sadness."³ Certainly there is a strong tendency for this to occur. A mild emotion is accentuated and prolonged by expressing it. If we repress the bodily expression it tends to die away. This principle or law is one of the chief methods used in controlling the emotions, of getting rid of unpleasant and substituting therefor pleasant ones.

The emotions which leave an effect upon the body are varied and so widespread that they must be taken up in detail in order to get a clear conception of them.

² Sherrington, *Integrative Action of the Nervous System*, p. 256.

³ Sherrington, *op. cit.*, p. 256.

¹ Ribot, *Psychology of the Emotions*, p. 96.

In studying the effect of the emotions upon the body, we find that different emotions have different effects. Hence it is necessary to make some classification of them. This is very difficult. It seems hard to make even a tentative classification that psychologists will agree to. We find many classifications made from many standpoints. Nearly every elocution book gives us a classification, but they are superficial and for the most part valueless. Long lists are given—love, anger, fear, sympathy—but the exact differences between them are not revealed to us.

The thing that is most vital to us is in what manner these emotions differ from each other in their bodily expression. An intellectual or biological classification is of no interest to us in the training of the vocal mechanism.

Some recent experiments by W. B. Cannon, of the physiological department of Harvard University, upon the bodily changes due to emotion, have brought out some facts that enable us to make a classification that will be of great practical benefit. Cannon classifies the emotions according as they are expressed through the different nerves. To make this clear we give here two charts which show the structure of the nervous system.

Chart 1 shows the brain, the chief organ of the nervous system, the outside of which is covered with a thin layer of nerve cells, which form the gray matter of the brain. Running to and from these nerve cells are hundreds of white fibers which connect the nerve cells with each other and also with other cells in the spinal cord. These fibers form the white matter of the brain.

Coming from the brain are twelve pairs of nerves: these are the nerves of special sense, to the eye, ear, nose, etc.; the others all run to voluntary muscles—those of the face which have to do with expression, the muscles that move the tongue, etc. There is only one nerve from the brain, the tenth, that runs to the involuntary muscles; this goes to the heart, the stomach, and the other visceral organs.

Reaching out from the brain is the spinal cord. This is composed of fibers and nerve cells. The nerve fibers run from the nerve cells which cover the brain down to the spinal cord; here they end in other nerve cells and from here they go out from the

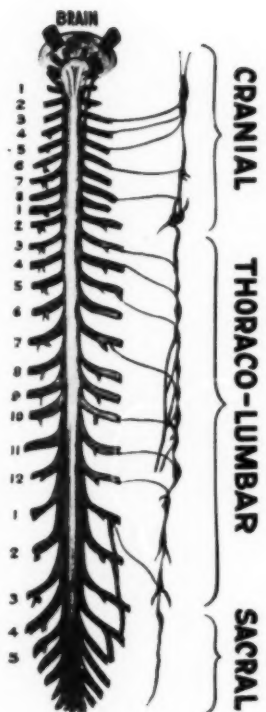


CHART 1

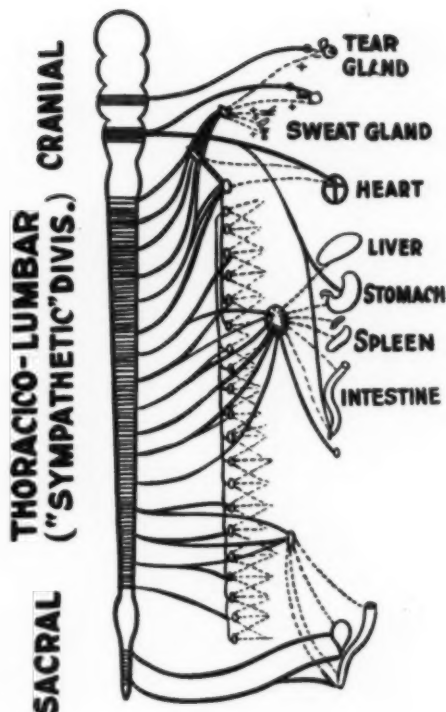


CHART 2

CHART 1.—A modified reproduction of one in Gray's *Anatomy*. It shows a part of the brain with the cranial nerves coming from it; the spinal cord, from which go out the thirty-one pairs of nerves; and to the side, connected with the spinal nerves, are to be seen the ganglia that compose the sympathetic nervous system.

CHART 2.—A modified reproduction of one from Cannon's book, *Bodily Changes in Pain, Hunger, Fear and Rage*. It shows in a schematic way the distribution of the fibers of the sympathetic nervous system. Notice that both the first and second divisions send fibers to the viscera—heart, stomach, intestines, etc.

spinal cord as spinal nerves. There are thirty-one pairs of these nerves and they practically all go to voluntary muscles—those of the arms, legs, the inter-rib and chest muscles, in fact the whole mass of the skeletal muscles.

The brain, the spinal cord, and the nerves coming from them constitute the cerebro-spinal system, and they go to voluntary muscles of the body, and hence their impulses are under the control of the will. Lying just along the spinal cord, and connected with each one of the spinal nerves by a communicating branch, is a series of ganglia, each of which is a compact bunch of nerve cells. From these ganglia run fine nerve fibers to all the involuntary muscles of the body: heart, lungs, blood-vessels, the muscles in the skin that raise the hairs, and those that cause gooseflesh. Fibers also pass to the glands of the body, the sweat glands, the stomach glands, the liver, etc.; and also to those glands that give to the body an internal secretion, the thyroids and adrenals, those glands that have such a profound influence on the body welfare.

These ganglia and the nerves connected with them are called the sympathetic system. And it is through this system, governing our breathing, our circulation, and our digestive tract, and not under the control of our wills, that the emotions chiefly express themselves.

As shown by Chart 2, the sympathetic system is divided into three parts, *cranial*, *thoraco-lumbar*, and *sacral*.

The thoraco-lumbar part of the sympathetic is adapted for diffuse action; it acts as a whole, so that when impulses go out over it all the internal organs are affected. On the other hand the nerves of the cranial division of the sympathetic are adapted to specific action. We can cause a dilation of the pupil of the eye without causing the tears to flow. But when an impulse goes out from the sympathetic a very diffuse action occurs: breathing, circulation, digestion are all disturbed.

Chart 2 shows that the first and third divisions of the sympathetic send branches to the same organs to which the fibers of the second division go. Cannon has shown that where these fibers meet they have antagonistic action. And he classifies emotions according as they express themselves through the first, third, or

second division of the sympathetic. He says, ". . . because antagonisms exist between the middle and either end division of the autonomic [sympathetic], affective states [emotions] may be classified according to their expression in the middle or end division; and these states would be, like the nerves, antagonistic in character."¹

Here we have a long-sought-for classification that is scientific and at the same time of great practical help. Emotions may be classified according as they express themselves through the first, third, or second divisions of the sympathetic. The pleasant emotions, those that are useful to the organism in building up reserve stores of energy—joy, love, and their many variants—express themselves through the first division of the sympathetic. I quote Cannon again:

A glance at these various functions of the cranial division reveals at once that they serve for bodily conservation. By narrowing the pupil of the eye they shield the retina from extreme light. By slowing the heart rate, they give the cardiac muscle large periods of rest and invigoration, and by providing for the flow of saliva and gastric juice and by supplying the muscular tone necessary for the contraction of the alimentary canal, they prove fundamentally essential to the processes of proper digestion and absorption by which energy-yielding material is taken into the body and stored. To the cranial division of the visceral nerves, therefore, belongs the quiet service of building up reserves and fortifying the body against times of need and stress.²

Under the influence of pleasurable emotional states—joy, love, hope, sense of well-being—the digestion is helped, the breathing deepened, the circulation improved. Pleasurable emotion brings life; the nerve cells store up energy; the whole body seems to expand; all the vital functions are quickened; eyes brighten, cheeks redden, tense muscles become relaxed, wrinkled brows smooth; the voice becomes soft and more pleasing. All this refers to mild, controlled, pleasant emotions. In extreme emotions of any kind the second division of the sympathetic overwhelms the nervous impulses from the first division and the same effect is gotten from extreme joy as from extreme fear or anger. The unpleasant emotions—fear, anger, etc.—express themselves chiefly

¹ Cannon, *Bodily Changes in Pain, Hunger, Fear and Rage*, p. 38.

² *Ibid.*, p. 32.

through the second division of the sympathetic. Under the influence of these emotions the energy of the body is used up; digestion is halted; breathing becomes irregular and usually more shallow; the voice changes.

The Russian psychologist Pawlow found that anger in the cat and dog stopped the digestion of food in the whole alimentary canal. Hornborg reports the case of a little boy who became so vexed because he could not get food when he was hungry that when he was calmed and food given him there was no secretion of gastric juice. Cannon found that it did not take extreme anger or fear to stop the digestion, but, he says, "even indications of slight anxiety may be attended by a complete absence of movements of the stomach."¹

Cannon again says: "Indeed, the opinion has been expressed that a great majority of the cases of gastric indigestion that come for treatment are functional in character and of nervous origin. It is the emotional element that seems characteristic of these cases."²

Now, as we shall see, the voice, which is certainly as delicate in its mechanism as the stomach, can blame unpleasant or uncontrolled emotions for many of its faults.

There are two ductless glands about the size of an English walnut that rest upon the top of the kidney, called the adrenals. From them is passed directly into the blood a secretion which acts on the vessel walls and keeps them contracted; it also stimulates the voluntary muscles to a more vigorous contraction. A secretion from these glands when injected into animals gives rise to much the same visceral changes as are produced by strong emotions.

These glands are governed by nerves from the middle division of the sympathetic, and Cannon found that the unpleasant emotions fear, anger, rage, and disgust in cats and dogs caused an increased secretion of adrenalin, and that this secretion *augmented the effect* of the emotions and tended to prolong them.

Cannon says:

Here, then, is a remarkable group of phenomena—a pair of glands stimulated to activity in times of strong excitement, and by such nerve impulses as themselves produce at such times profound changes in the viscera; and a

¹ *Op. cit.*, p. 15.

² *Ibid.*, p. 18.

secretion given forth into the blood stream by these glands, which is capable of inducing by itself, or of augmenting, the nervous influences which induce the very changes in the viscera which accompany suffering and the major emotions.¹

And not only do the major emotions cause an increased secretion of the adrenalin. Cannon found also that even the mild emotions, as anxiety or uneasiness, caused an increase in the secretion of the gland. There is no reason to doubt that what occurs in animals occurs to the same, and even to a greater, degree in man.

Fear or its variants—anxiety, uneasiness, apprehension, worry, stage-fright, anger, resentment—express themselves through the middle division of the sympathetic: they interfere with digestion, make the heart go faster, raise the blood pressure, disturb the breathing, and, lastly, cause an increase of secretion from the adrenals which prolongs all these effects, perhaps long after the emotions themselves have disappeared.

These emotions consume energy instead of storing it up, tiring the organism more quickly; and the voice, of course, which depends for its easy action upon a well-poised condition of the nervous system for its proper activity, suffers.

Although these unpleasant, energy-consuming, health-destroying emotions express themselves largely through changes in the internal organs, they also affect the voluntary muscles.

Emotion, as we have seen, then, is the mental element that helps us to meet situations. Hence it causes us to move, to do something—if we are angry, to fight; if we are fearful, to run or hide. And all the changes in the internal organs are but helpful to this one end. When we have some intense emotion and have to meet some situation of moment to the organism, at such time Cannon says the body goes onto a war footing. The digestion stops, blood pressure rises, the heart beats faster, and adrenalin is poured out into the blood, which stimulates the voluntary muscles to increased activity. And as in war times, all the energy that has been laid up during the peaceful, happy hours is used up in the effort to avoid the situation that confronts us. Thus we are enabled to make, under the influence of emotion, the extraordinary exertions

¹ *Op. cit.*, p. 64.

that we could never make in quieter moments. If we are in danger, what matter our digestion, our unpleasant sensations?—all must be sacrificed to the muscles whose activities are to put us out of harm's way.

Thus it is that as soon as there is an emotion there is a tendency to action. And if this is repressed there is at least a tension of the muscles. Says Ladd, "The emotions all tend to express themselves in the limbs, trunk, head, eyes, and vocal apparatus."¹

The action of the vocal apparatus is governed by the condition of the muscles of the body, and when all the muscles are tense we get a different action of the vocal apparatus than when they are relaxed.

The vocal mechanism was developed through the effort of our animal ancestors to express their emotions. Charles Darwin says:

The voice from having been habitually employed as a serviceable aid under certain conditions, inducing pleasure, pain, rage, etc., is commonly used whenever the same emotions are excited. The sexes of many animals incessantly call for each other during the breeding season; and in not a few cases the male endeavors thus to charm or excite the female. *This, indeed, seems to have been the primeval use and means of development of the voice*, as I have attempted to show in my *Descent of Man*. Animals which live in society often call to each other when separated, and evidently feel much joy at meeting; . . . The mother calls incessantly for her lost young ones; and the young of many animals call for their mothers. . . . Rage leads to violent exertion of all the muscles, including those of the voice; and some animals, when enraged, endeavor to strike terror into their enemies by its power and harshness, as the lion does by roaring, and the dog by growling. Rival males try to excel and challenge each other by their voices, and this leads to deadly contests. Thus the use of the voice will have become associated with the emotion of anger, however it may be aroused. We have also seen that intense pain, like rage, leads to violent outcries, . . . the use of the voice will have become associated with suffering of any kind.²

Finally, Darwin says:

I have been led to infer that progenitors of man probably uttered musical tones before they had acquired the power of articulate speech; and that consequently, when the voice is used under any strong emotion, it tends to assume a musical character.³

¹ Ladd, *Psychology*, p. 531.

² *Expressions of the Emotions*, p. 86.

³ *Op. cit.*, p. 87.

This explains why the voice in man tends to become rhythmical when he is under the influence of emotion.

The vocal mechanism developed through and by the expressions of the emotions is affected quickly and directly by each passing feeling or mood. Then, too, the great extent of the parts of the vocal mechanism, extending as it does all the way from the diaphragm to the tongue and the lips, and comprising both voluntary and involuntary muscles, is particularly open to the attacks of the emotions. It is really a very delicate thermometer, all its complicated parts changing under the influence of the feelings.

The vocal mechanism may be divided into three parts: (1) the motive power, composed of lungs, ribs, diaphragm, and other respiratory muscles; (2) the vibrating parts, of which the vocal cords are the chief part; and (3) the resonator: pharynx, mouth cavity, nasal passages, etc. The effect of the emotions upon each part of the mechanism may now be determined.

Unpleasant emotions, as grief, anger, fear—and we must not forget that worry, anxiety, apprehension, are all variants of fear—disturb the breathing. Grief or sorrow relaxes the muscles; the breathing becomes shallow, the tones weak, and the whole voice seems to lack power and force. Anger and fear, or its variants, also severely disturb the breathing. Usually it becomes more rapid, shallow, and especially irregular. A few deep breaths alternate with shallow, spasmodic breathing. The breath stream is not properly related to the vocal cords and they suffer in consequence. They usually become congested and inflamed. In nearly every case the voice becomes poor in quality.

The pleasant emotions, those expressed through the autonomic system, deepen the breathing; under their influence it becomes deep, regular, and easy. These emotions should be cultivated in order to develop the best type of breathing for the voice production.

As to the second part of the vocal mechanism, the vocal cords are not directly under the control of the will, and hence they are not as able as the voluntary muscles to resist the influence of unpleasant emotions. Every shade of emotion is expressed in the tension or relaxation of the vocal cords.

And not only the vocal cords but the surrounding muscles are affected and so hinder the free action of the cords. Unpleasant emotions cause a tension of the vocal cords and also, to a less extent, of the muscles surrounding the voice box. Even slight degrees of the emotions cause a swelling and a feeling of tension in the throat, while greater degrees of the same feeling will cause a real "lump" to rise. This lump is due to the contraction of the muscles. All the worries, anxieties, and fears that daily beset us seem to focus themselves in the throat. Under nerve strain it is the throat that first shows fatigue. It is quite impossible to have a good tone while the throat is tensed under the influence of disagreeable emotions.

Joy, pleasure, and the train of pleasant emotions cause a relaxation of the throat, and bring with them a sense of ease, of buoyancy, that makes speaking stimulating and delightful. Of course the vocal cords themselves are not relaxed but are stretched so as to give the desired pitch, but the surrounding muscles, not needed for the purpose of making tone, are relaxed and give the vocal cords a chance to act smoothly and easily.

The effect of the unpleasant emotions upon the resonators is brought about through the change in the tension of the muscles that surround the resonating cavities. Hard, tense muscles cause the tone to become harsh and unpleasing. Such tones occur through the influence of anger. The opposite emotions soften and change the muscles of the resonators and give tones that are pleasing. Somewhat analogous to the tones produced by opposite emotions are those produced by a brass and a wood instrument.

Emotions, then, affect all the parts of the vocal mechanism, one kind changing it for the better, producing pleasing, easy tones; the other type tending to constrict the vocal cords, to change the orderly movement of the diaphragm, and to cause the muscles of the resonators to harden, thus inducing harsh and unpleasant tones.

In the stress and rush of our modern competitive life many of us develop abnormal and morbid emotions. These are chiefly fears of one sort or another. We worry about ourselves, and our business, and are not able to stop even when it is clear that the fears are ungrounded. Just as at times the brain will not stop thinking

but thoughts keep tumbling through the mind, perhaps driving away sleep, so with the emotions. There are times when the mind is filled with emotion, usually a fear of some sort, and this emotion fastens itself upon the nearest object, so that if one stops worrying about one matter, immediately the worry attaches to some other object.

Again, some people have sensitive temperaments that react vigorously and with emotion to the stimuli of ordinary life which leave the ordinary person calm. This type of person is often nervous about meeting strangers, is excited by discussions, and is filled with positive terror by the thought of making a speech in public.

It has been my experience that a majority of the faults of the voice, of course excluding those due to malformation or to an infection of the air passages or diseased tonsils, are due to the presence of unpleasant emotions. Many times the person is unconscious of having these emotions, for so long have they filled the mind that their presence is hard to realize. High-pitched, strident voices; hoarse, throaty ones; voices that will not carry because of huskiness—I have found the cause in nearly every case to be an abnormal condition of the emotions.

Perhaps I can make the matter clearer by giving some examples of cases that I have seen. Two teachers X, and Y, came to me because they had something the matter with their voices. X had a very husky voice that could scarcely be heard across the room. Examination showed that he breathed with his upper chest, his breathing was uncentered, and his vocal cords were inflamed, owing to tension and improper breathing. Exercises for the development of correct habits of speaking failed to help. When talking the matter over, Mr. X admitted that for years when he faced his class he had been greatly disturbed and frightened. Now, he says, he consciously does not feel this way. He had not felt the fright for so long he had put it out of his mind; nevertheless it was there, disturbing the breathing, constricting the throat. Years of chest breathing and constricted throat had left his vocal cords in an extremely bad condition. To effect a cure exercises had to be taken, and besides this he had to train himself until he did not feel

this fear. Vocal exercises alone without replacing the unpleasant emotions would have been useless.

Y had a high-pitched, squeaky voice. The vocal cords were found to be inflamed and overstretched. Y is of a quick, fiery temperament, always nervously moving about; a discussion sends his voice to a high, squeaky pitch. Here again was the nervous temperament that had to be trained and restrained as well as corrected by vocal exercises.

A scientist, one of the greatest in his line in America, has a very strident, harsh voice when he lectures, although his speaking voice is normally low and pleasing. Referring to this change, he said that speaking frightened him terribly, that he never went before his class without taking a cup of tea to stimulate him for the ordeal. It was fear that increased the tension of his muscles and caused the unpleasant change.

Many teachers, especially women, have poor voices because of their tendency to worry. Worry and nerve strain are shown in the tones of their voices, which are often high-pitched and querulous. Most of the exhaustion to which teachers are prone is due to worry, and this is accentuated by the chest breathing induced by the worry. More energy is required by chest breathing than by diaphragmatic breathing, since the former raises the upper ribs and the fat and muscles resting upon them, which amounts to five or ten pounds of weight, and raising this weight ten or twelve times a minute throughout the working day uses up the energy long before the work is ended.

How, then, can these unpleasant emotions, that tend to exist in spite of everything, be controlled?

In studying the laws of emotion we saw that only one emotion could occupy the mind at one time, and also that an emotion once strongly aroused tends to persist as a mood. The solution, then, is by an effort of the will to substitute a pleasant for an unpleasant emotion. It may be said that the facts of life are such that worry is unavoidable, that nerve strain seems inseparable from the task in hand. But although the facts in life cannot be changed, the meaning of them may be, and with a change of meaning the emotional reaction to them differs. To use a familiar example: The

child frets at the rain. The fact that it is raining cannot be changed, but the attitude of the child and his emotional reaction to it can be changed. He can be shown that it helps the flowers, and makes the foliage and the grass thicker in the back yard, so that he may play Indian when the skies are clear, and he may be made to feel that the rain shuts his home away and makes it an enchanted castle where he can the better play all alone.

We can then, working from the mental side, control the emotions. From the physiological side, emotions may be regulated by gaining control of the physiological means of expression. The permanency of a mild emotion may be given or denied by the expression or repression of it. Such strong emotions as rage and white-hot anger will not be denied expression, and they prolong themselves through the secretions of the internal glands. But these strong emotions are rare. It is the mild, unpleasant emotions—worry, apprehension, fretting, etc.—which have such bad effect upon the vocal mechanism and which need to be repressed.

As has been shown, emotions arise in the brain and are not merely perceptions of bodily changes. These changes, however, have much to do with the accentuation of the emotions; and through their suggestive effect an emotion may be raised in the mind by taking the attitude that expresses the emotion. The attitude of erect head and expanded chest is more likely to bring courage than is one of crouching subservience. Assuming the physical attitude of the emotion we wish to entertain is one of the ways of producing the desired feeling. William James says:

There is no more valuable precept in moral education than this, as all who have experience know: if we wish to *conquer undesirable emotional tendencies in ourselves* we must assiduously, and in the first instance cold-bloodedly, go through the outward movements of those contrary dispositions.¹

There are many people who are seeking some method of relief from the distressing fear that more or less interferes with their thoughts when they speak or teach. The symptoms of this fear are a disturbance of the breathing, a tension of the vocal cords, and a trembling of the muscles of the body. The chief symptom is the disturbance of the breathing. By training, the diaphragm, the

¹ *Psychology*, II, 463.

chief muscle concerned in breathing, can be taught to act in a smooth, easy, regular manner. Certain muscular habits are formed, and these habits tend to repeat themselves; they resist the tendency of the emotions to disturb their regular and orderly movements. A set of muscular habits is pitted against the tendency of the affective state, and if the regular habits are strong enough, they win, the breathing remains regular, and the fear, finding no way of expression, soon dies. Deep breathing and control of the diaphragm are two of the surest and best means of repressing the unpleasant emotions. Let me quote another passage from William James:

Thus, to take a special instance, inability to draw a deep breath, fluttering of the heart, and that peculiar epigastric change felt as "precordial anxiety," with an irresistible tendency to take a somewhat crouching attitude and to sit still, and with perhaps other visceral processes not known, all spontaneously occur together in a certain person: his feeling of their combination is the emotion of dread, and he is the victim of what is known as morbid fear. A friend who has had occasional attacks of this most distressing of all maladies tells me that in his case the whole drama seems to center about the region of his heart and respiratory apparatus, and that his main effort during the attacks is to get control of his inspirations and to slow his heart, and that the moment he attains to breathing deeply and to holding himself erect, the dread, *ipso facto*, seems to depart.²

In conclusion I wish to emphasize the fact that faults of voice are only symptoms of physical defects or are due to the presence of abnormal emotions. Likewise, training the voice cannot consist of a series of vocal exercises, often mechanically performed, but must consist of a mind drill, wherein are gained the self-control, the poise, and the proper attitude toward one's environment which will be conducive to the presence of the pleasant emotions. In closing I should like to give a paragraph from Dr. T. S. Clouston's book, *The Hygiene of Mind*. Dr. Clouston is lecturer on mental diseases in the University of Edinburgh, and is well known as a writer on mental hygiene and control of the emotions.

Speech, in its making, is the most wonderful combination of mind action and muscular action to be found in nature. It is an easy thing to allow any child to speak harshly, carelessly, and unintelligibly. It is not a difficult task to teach the intelligent brain and vocal organs of a civilized child to speak in

² *Op. cit.*, Vol. II.

a clear, precise, and pleasurable way. Infinite attention has been paid to the vocalization of the singer. Comparatively small efforts have been made in a scientific way to render the speech of the educated man and woman harmonious and fully expressive. *No mind can be said to be well trained where the speaking apparatus has been neglected.*¹

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¹ P. 42.

TEACHING INTERPRETATION

MAUD MAY BABCOCK
University of Utah

ALL literature was produced to be voiced and heard, just as all music finds the end of its creation in its production for hearing ears. Interpretation means oral translation—historically it indicates a transition from the dead printed or written form into a living, breathing experience; this experience impresses itself upon the life of both listener and interpreter, producing results very close to the impressions of real experience. To make the printed page live that it may give a higher and broader viewpoint to humanity is the problem of the literary interpreter. To enable the student to make this transition is the problem of the teacher of interpretation.

The psycho-physiological process of speech finds its initiative in feeling caused by external stimuli; these stimuli produce concepts of sufficient intensity to create a desire to communicate them to our associates by the means of action and speech. First, external cause, then feeling producing mental activity, resulting in action followed by spoken language. The difference between this process and that of translating written language into action and speech is that the printed form becomes an artificial stimulus which should, through the exercise of the will, produce emotional impulses, that in turn generate a mental process ending as before in action and speech. Reading, as taught in the elementary or secondary schools, reverses this process, since the student speaks the language, then thinks, and *may* possibly feel but is not likely to do so. We can never get good results in interpretation until the natural order is followed, and the teacher should *always* insist upon this sequence of experience as fundamental.

It is contended by a large number of teachers that even when you aim to follow the sequence from impulse to effect, that course will be necessary only until a good technique is secured; and after

that is acquired, either by mechanical means or by emotive impulse, that the cause may then be discarded and perfect artistic production produced without either feeling or thinking. One teacher contends that he can do a problem in calculus and at the same time read a scene from Shakspeare well and effectively. Is it not the effectiveness of the lifeless perfect statue rather than the stimulating initiative of the living human being?

Those who advocate such a procedure contend that continual emotive impulses will dissipate our energy and reduce our physical strength. Yet we advocate the study of literature and urge that it be vitalized through the body so that we may gain the emotional and spiritual strength to increase our powers, strengthen our weaknesses, and grow through vicarious experience to higher ideals and truer moral standards. Our recent physiology has demonstrated that thought and feeling produce physical activity in the body, and we know that activity is life and inactivity is death. Spiritual strength will be developed, therefore, as physical power is, by its *use*; let us therefore not hug the delusive phantom that growth in expression can come from emotional laziness, but let us keep in mind always that living the printed idea is fundamental to all honest interpretation.

In selecting material for beginning classes in interpretation, choose those things which are simple in theme and emotion, simple in language construction, and which depend for plot-form upon a situation developed, or a character study. For the latter, Tennyson's "In a Children's Hospital" or Wilkin's "Report of Mother" are examples, and for the former, Tennyson's "Dora." We might assign the entire selection, expecting a thorough general study of it and preparation for reading it in class, for the first lesson. Our question would then be, "What purpose had the author in writing this selection?" After discussion we will try to state the motive in simple, concrete form, if short, and if a long classic in such a concise, comprehensive plot-form as Richard G. Moulton's outlines of the plays of Shakspeare. This enables all the students to get the same motive and aim, and to hold the whole in a nutshell, placing the details in their exact relationship. The class must be held to this purpose or plot-form in all future recitations. The

selection is then read by the students, and their understanding of the text is tested through their vocalization. There should be sufficient informality in the recitation so that the students will be free to discuss any point in question, and when the class has united upon a clean-cut, well-defined purpose or plot, and the difficulties presented by the reading of the lines are overcome, we are ready to assign a portion of the selection for interpretation before the class.

We usually divide the selection into parts, each part of sufficient length to require two good hours' preparation by the average students. This will train students to pick up the theme in the beginning, middle, or end and hold to it. We aim to avoid the use of the word "memorize," since that has been associated with just the repetition of the exact order of words, but at the same time to insist upon enough freedom from the book to give the student mastery of the selection. The student is urged to practice to feel, think, and express the extract until the words are his, and the words will be attained long before they can be experienced.

This preparation is then presented, the pupil facing the class, and the work judged on the effort of the student to reach and impress his fellow-students. An ideal class is one where everyone recites each day, and receives individual criticism. This cannot be done in many institutions because of the lack of instructors, but much good may be accomplished by consultation with students and help out of class periods. The teacher will give helpful criticisms and suggestions for improvement either at the end of each effort of the student or at the end of the class period, where general comparative study may be made of all the efforts, with personal notation for the individual.

A second assignment may be made of this day's work, sometimes with additional material, depending upon the difficulties of the lesson. The importance of a second lesson on the same material should be emphasized, since this enables the student to make corrections, overcome bad habits, go a step forward. The selection is repeated before the class only a sufficient number of times to get the developmental growth from it and not to make a finished product. Our aim is cultural and not professional, for the benefit and

improvement of all students and not the few who wish to specialize. A mistake will be made where general college courses are made technical. We will progress from the simple themes to the more complex selections, through a series of short selections, chosen for great variety, and short enough for one preparation. This will awaken the students to the sense of variation in atmosphere of the printed form, and train them to handle the contrasts and moods of the longer classics. A second year may be spent on longer classics and specialized literary forms.

A young woman, a graduate of a dramatic school, came to me a few days ago asking that I recommend her to a local stock company. She recited for me "Tomorrow at Ten," beginning by humming a waltz and waltzing around the room; then she recited a few lines, waltzed and sang some more, sat down in a chair, said a few more words, got up, waltzed again. With such a rational, common-sense method as I have herein indicated there will be no such exhibitions as I have described. But how do you get at action and voice? In the same developmental way as we get at the printed form. We encourage spontaneous bodily action but do not direct it by drills or imitation. Simple suggestions may be given for the voice, and it is interesting to note the improvement in voice and action through stimulating the emotive impulse. Not more than one in twenty-five needs more than the opportunity to use his body and voice, and this *one* is directed to the gymnasium or to the voice specialist.

BRIEFS

DOES THE DISTRIBUTION OF BRIEFS ON PUBLIC QUESTIONS PRODUCE MORE GOOD THAN HARM?

A. M. HARRIS
Vanderbilt University

If the old adage, "The proof of the pudding is in the eating of it," be accepted as a truism, the readers of the *Quarterly Journal* who are interested at all in the general discussion as to the uses and abuses of ready-made briefs, will desire to know how the pudding agrees with the eaters in a certain section of the country, rather than to pursue another tiresome argument on the general proposition. The writer therefore will venture to give a report on the use of briefs at his own university, and allow those who wish to argue the ethical or pedagogical desirability of such practices to use his evidence as they see fit.

The students in the regular courses in public speaking are required to study brief-drawing, and in connection with that work they hand in each week a brief on some more or less current question. This exercise continues through the first semester, and, at its close, each student is required as a part of his mid-year examination to present a brief on one side of some public question, that shall convince the instructor that he has satisfactorily mastered the subject of brief-drawing. The questions are assigned from six to eight weeks in advance, and, so far as possible, the individual convictions of the student are consulted and regarded. Material is collected from all available sources, and professional men, both at home and abroad, as well as the professors of the university, are devoutly thankful when the briefing exercises are concluded. Each brief must include a list of references as complete as can be compiled from our more or less limited resources. After the brief has been accepted and graded, regular instructors aid in revising and improving it, and it is finally typewritten and filed away for reference.

Of course there is much variation in length according to the nature of the subject and the industry of the compiler, and in excellence according to his ability and enthusiasm. On an average the briefs cover from ten to thirty pages of ordinary letter-head size, written with double spacing.

Besides the local demand for these briefs which amounts to from one hundred fifty to two hundred withdrawals a year, a general demand has arisen which has become very considerable. Many of our graduates teach for a while at least after leaving the university, and they are pretty likely to remember those briefs and to send for them when occasion arises. Through them others learn of the "Bureau of Information on Public Questions," and so the demand grows. One year the department was rash enough to send notices to leading periodicals stating the willingness of the university to aid students of public questions in procuring information. The editors gladly published the notices, often adding appreciative remarks of their own, and the result was an avalanche of inquiries and orders for copies that taxed the resources of the department to the utmost. The great majority of inquiries come from our own and contiguous states, but we get letters from Nova Scotia and Mexico and a surprisingly large number from the states of the Pacific Coast. The only charge is for copying, which is usually done by students who own typewriters and take that method of increasing their incomes.

Although we have not had time to classify accurately the sources of inquiry, it is certain that the great majority come from students in high and preparatory schools. Educators in other sections of the country are often surprised at the great number of private preparatory schools in this section, but they must remember that high schools of the best grade are comparatively recent in the southern states, especially in the smaller towns, and the private schools are still numerous and well patronized. These schools are manned by principals and assistants who are university men, and their equipment in buildings and grounds is often very satisfactory. They have from a hundred to three hundred students who come from all parts of the Southland, and sometimes from the far northern states. Together with the high schools of our towns and cities,

these numerous private schools afford an unusually large number of preparatory students in the immediate vicinity of Nashville. Of late years there has been a gratifying increase in forensic interest in these institutions, especially noticeable in the matter of debate. Literary societies are practically universal, and they display an interest and effectiveness that is often a rebuke to the societies in the colleges and universities. The time has apparently gone when these boys can be interested in academic propositions such as "*Resolved*, That gold is a more useful metal than iron," or, "*Resolved*, That Gladstone was a greater man than Bismarck." They are from twelve to eighteen years old. They read the papers. They note that Argentina has established a moratorium and they want to know whether it is fiscal policy or something to eat. When they learn about it they want to debate it, and the great majority of their teachers are glad to have them interested in such things. In one school, about which the writer has more specific information, they have, during the school year just past, debated, among other questions, the following: The Increase of the Army and Navy; The Ship-Purchase Bill; National Prohibition; National Equal Suffrage; The Independence of the Philippine Islands; The abandonment of the Monroe Doctrine; The Shipment of Arms and Ammunition to Warring Nations. It is useless to pat these boys on the head and tell them to let such subjects alone, to argue about something they can understand. You might just as well tell them to play "Three-old-cat" on the diamond, or "Toss-ball" on the gridiron. They are going to play games as the college men play them, and they are going to debate questions that the college men debate. They cannot equal the college men in the games, they cannot equal them in debate, but they do pretty well in both, and if there is anything in the theory of hitching your wagon to a star, who shall say that the boys are wrong?

Now the libraries of these schools are necessarily rather limited. They have no endowment, and it is as much as they can do to keep supplied with general reference books and works for collateral reading. The boys decide to debate the question of the desirability of intervening in the affairs of Mexico. There is nothing in their library that specifically treats of it. They do not have at hand

files of popular periodicals. They have read articles here and there in the daily press, enough to become interested in it, but they do not know enough about it to debate it. They send for our brief.

As a general thing the debaters have access to both affirmative and negative briefs. Sometimes, however, it is agreed that one side shall not see the brief for the other side. When the brief is examined the boys find first a history of the question, how it arose, how it has progressed, and its present status. Then they read the compiler's reasons for intervention and his support of his contentions. They learn of speeches by Senator A, and Congressman B, which deal with certain phases of the question, and they usually send for copies of those speeches. It is now necessary for them to prepare their own speeches. Perhaps there are three of them. They know that the opposition has a copy of their brief and is ready to refute those particular arguments if possible, so they try to devise another scheme of headings that will tend to surprise their opponents. Frequently they have aid in devising these new headings. Then they must divide the argument equally among themselves so they will not trespass on each other's ground. Then they must do the best they can in preparing their speeches to go after the decision. In this connection it is interesting to note some of the late homilies on the ethics of debating which deplore the prevalent desire to win rather than to learn all that is possible concerning the question. The writer's long experience with boys in school and college leads him to believe that so long as there are decisions to be won the active American boy will go after such decisions, and very rarely will he resort to unfair means. Only once has the writer known of such a case. One debater announced that he always went out to win, and if he didn't have facts at hand to refute his opponents or support his own contentions, he manufactured them on the spot. That debater was promptly put off the team, and it is worth noting that he was a college man with law training, not a preparatory-school boy.

But to return. They must prepare their speeches and go after the decision. It is practically impossible to use the wording of the briefs except possibly some of the main heads, and now and

again, though rarely, some paragraph of the introduction. They must write their own speeches unless somebody will write them for them, which unethical proceeding is not, of course, the fault of the brief.

Discussion about the use of briefs has been so frequent, and so many teachers have been fearful that students received illegitimate help from them, that the writer has sent the following letter to several well-known preparatory-school men in his immediate vicinity.

DEAR MR. _____

Your boys have on several occasions used copies of Vanderbilt briefs on public questions. In order to ascertain the benefits or evils arising from such usage I take the liberty of asking you to answer the following questions as far as your observation of the use the boys have made of these briefs will enable you to do:

1. Have the briefs enabled your boys to debate current and dignified questions which otherwise they would probably have been unable to debate?
2. Have the briefs furnished the students with the wording of their speeches so that by their use they received illegitimate aid?
3. Have you noted any good results from the use of these briefs, such as the more intelligent handling of the question, and a better grade of debating in general?

Sincerely yours,

The appended answers are typical:

MASSEY SCHOOL
F. M. MASSEY, PRINCIPAL
PULASKI, TENN.

DEAR SIR:

In the absence of Mr. Massey, who is away on business for the school, I am replying to your letter of recent date.

Question 1. We have found briefs very helpful to our boys in their debates.

It is doubtful whether they would have been able to handle these questions without some outside aid.

Question 2. The briefs have been so worded that it has been impossible for the student to receive illegitimate aid.

Question 3. These briefs have enabled the boys to get at the question in a logical manner, something which they probably would not have done without outside help.

There are doubtless evils arising from the use of briefs, but these evils will be great or small in proportion to the care and oversight of the teacher in charge

of the work of the debaters. The great objection I have found is that the use of the brief is likely to make the boy rely too much on the brief itself, thus hindering a full threshing out of the subject in hand. There is no doubt in my mind but that the brief enables the boy to do good work, and gives him an insight into the question, and directs his arrangement to a degree that would be impossible to him were he left to work out his own salvation.

Yours very truly

F. HILL TURNER

Instructor in English

BRANHAM AND HUGHES SCHOOL

WILLIAM C. BRANHAM, M.A.

WILLIAM HUGHES, M.A.

SPRING HILL, TENN.

DEAR SIR:

Answering your letter of recent date regarding the use of briefs by our students we would say:

- 1st. A comparison of the questions debated by our boys this year and in previous years leads us to the conclusion that the more extended use of the briefs this year has enabled them to discuss current public questions which otherwise they would have been unable to handle.
- 2nd. No. The briefs could not be used in lieu of speeches, though of course some paragraph or heading might be appropriated and used without detection.
- 3rd. It has been a matter of frequent comment that the debates this year have been of more general interest and on a distinctly higher plane than ever before, due we believe to the increased use of the briefs.

Your letter would indicate that objections have been raised to the use of such briefs by preparatory-school students. We can see that abuses might arise, but so far we have seen no evil results in our school. We assure you that whenever we discover that our boys are receiving any illegitimate aid from the use of the briefs we shall promptly discontinue such usage.

Sincerely yours

WILLIAM HUGHES

It is inevitable that a large correspondence relative to briefs should result in many letters containing requests with which it would be altogether improper to comply. Some ask us bluntly to write their speeches for them, either for a debate or for an oratorical contest. Unfortunately this sort of request does not always come from a student. Men of standing in a community are not above hiring somebody to write a speech for them. However, such requests are comparatively few, and whenever they come

from young students they are carefully answered. Take for example the following:

—— TENN.
Mch. 15, 1915

DEAR SIR:

I am a student in —— School at this place and am (15) years old and I am on a joint debate and havent verry much time in which to prepare a suitable speach and if you will write me one that it will take me something like ten minutes to deliver and let me know at once what it will cost me I will send you the money while you are getting it ready. The question is Resolved that the present jury system should be abolished, and I am on the affirmative side of the question hoping to hear from you at your very earliest convenience I beg to remain

Yours verry truly

—— TENN.
Mch. 22, 1915

DEAR SIR:

I note a piece in Quiry department of Nashville Banner directing speakers & debaters to dept. of public speaking of Vanderbilt university for information on current topics. I am asking for information on We live in a most extraordinary age which I would be glad you would send me. You did not state the price and I do not know what is your charge but enclose 25 cents which I think is reasonable for a ten minute final. Hoping you will enlighten me on the subject I await an early reply.

Yours very truly.

These boys had no idea of doing wrong; they receive help on all sorts of occasions, father gives them a quarter when they want money, teacher shows them how to work a hard example or to translate a difficult passage. They have heard that this man at Vanderbilt helped the Senior boys in their debate; perhaps he will help a fellow make a speech. If the situation is carefully explained to such boys, it is probable they will be fully satisfied and never ask for that kind of help again.

The use of our briefs by our own students is almost always in connection with literary-society work. Occasionally our debaters get briefs from other institutions, examine them carefully and note the good points, and then add them to the mass of material that is being collected for the debate. I have never yet known a debating team in my institution to adopt the brief of another institution,

or even the brief from our own files, for that matter, for the basis of their final argument. I am confident that this is equally true of debating teams in all our colleges of recognized standing.

In conclusion, therefore, it may be said that so far we have discovered so little of evil and so much of good in the use of our briefs by those who call for them that we shall doubtless continue to supply the demand until we have new and satisfactory evidence that such practice is harmful.

THE SCIENTIFIC SPIRIT IN PUBLIC SPEAKING

EVERETT LEE HUNT
Huron College

WITH much that Professor Winans and the Research Committee have said in the first issue of the *Quarterly Journal of Public Speaking* every progressive teacher will agree. Certainly there can be no doubt of the scholastic deficiencies of many "elo-cution" teachers and others who have conducted college courses as though imparting parlor accomplishments in a ladies' seminary. Certain it is that teachers of public speaking have not the academic standing accorded to the holders of long-established chairs. Also there can be no doubt that every teacher of public speaking who loves his profession wishes to see it receive universal recognition.

No teacher who has not received a specialized training should conduct a department of public speaking. And every teacher of any intellectual acuteness will feel stirrings within him that prompt him to independent study, to an understanding of the psychology of the emotions, to a sympathetic historical insight into the great issues that have confronted the statesmen of all times, to a keen logical dissection of reforms, both real and so called, to a broad appreciation of all that contributes to the making of "a good man, skilled in speaking." The man who can attempt to fill a chair of public speaking without being constantly led by his intellectual curiosity into a multitude of scholarly pursuits is not worthy of a position on a college or university faculty. A teacher of public speaking must inevitably hold for himself as high an ideal of scholarship as is held by any member of any profession. But that is a very different matter from holding before an association of teachers of public speaking the ideal of research as a means of traveling the orthodox way into the sheepfold. I am not a radical of the type which opposes orthodoxy merely because it is orthodoxy. If I were sure that we belonged in the fold, or that we should be happy after we were safely within, I should be among the first to follow a

shepherd. Again, I do not protest against the "research" ideal because of a desire to be "artistic" or to pose as dilettante. But I do protest as emphatically as possible against the worship of scholastic research as the *summum bonum* in our profession. I base my objections upon two assertions: first, public speaking is essentially and fundamentally different from other parts of the college curriculum; secondly, the ideals of scholasticism and specialization now held up to our research workers would be as fatal to enthusiasm and inspiration in public speaking as they have been to broad and sympathetic development in many of those branches where they now prevail.

To consider the first objection, there is a fundamental difference in the work of a public speaking department and other branches of college and university work. The modern scientific trend of thought in circles where the popular worship of the "practical" has not yet perverted judgments has made the search for knowledge the one aim of the student. To demand a utilitarian justification for a Doctor's thesis would be to betray one's ignorance. To add some original contribution to human knowledge, even were it an addenda to a footnote that would repose forever in a musty alcove in some library, is sufficient for your true research worker. Nor is this to be despised; I grant that from such work often comes revolutionizing discovery. I have only praise for the true scientific spirit when it is acting within its own field. But it is not in any sense the chief purpose of chairs of public speaking to annex new realms of undiscovered knowledge. The aim of teachers of public speaking must ever be personal power, and not impersonal knowledge. The function of teachers of public speaking is to produce public speakers, ridiculous as that idea may seem to university scholars. It is no longer the function of the orator to inform the public. No orator ever moved an audience with information. No debater ever changed the opinions of great audiences by a mere recital of cold facts. No teacher of public speaking ever became an inspiration or example to his pupils by exclusive devotion to technique or even to knowledge. We need ever to keep in mind the distinction drawn by DeQuincey in his essay upon *Literature of Knowledge and of Power*:

There is, first, the literature of knowledge; and, secondly, the literature of power. The function of the first is to teach; the function of the second is to move. . . . What do you learn from *Paradise Lost*? Nothing at all. What do you learn from a cookery book? Something new, something that you did not know before in every paragraph. But would you therefore put the wretched cookery book on a higher level of estimation than the divine poem? . . . All the steps of knowledge, from first to last, carry you on the same plane, but would never raise you one foot above your ancient level of earth; whereas, the very first step in power is a flight, is an ascending into another element where earth is forgotten.

The material of public speaking, at least the spirit of it, has its source in the literature of power. The distinctive mark of the work in public speaking is that it is creative. Whether a student is giving forth a message of his own, combining facts in an argument, or interpreting a lyric poem, he must give full play to a vigorous creative imagination. Nine-tenths of the college curriculum today is absolutely non-creative. The distinction I have made needs, therefore, to be emphasized, not minimized, by following the methods of the laboratory. Ask any Freshman to speak upon a subject upon which he is well informed, ask him to formulate a single clear conception from out his field of vague, unrelated thought, and see how dormant are his creative faculties. Or ask any Senior to give you an intelligent and moving interpretation of his four years' college experience, and what a jumble of incoherent phrases do you get. Ask a pupil how much time he spent in attempting to create even an outline for a forceful, convincing speech, and he will tell you that he gave it up in despair because he spent an hour in which no inspiration came to him. No hour in the laboratory cutting up dogfish is ever so devoid of results, for there is the creature before you bearing material, tangible evidence of your work. Hence the popularity of the laboratory. There is always something doing. How few students have any knowledge of the working of what I may term the creative mood. How laborious a process original thinking is to them until they become awakened to its joys. How unbalanced is a curriculum which constantly centers the student's mind upon material, impersonal objects, instead of encouraging a free expression of his own individuality. It is because of this distinctive creative element, this unique feature

in college work, that effort expended upon courses in public speaking seems so tremendously worth while. I would see this distinction increased and emphasized.

Another feature that individualizes public speaking is the impossibility of making it exclusively academic in its interests. The professor of philosophy may well be indifferent to the general public, the professor of literature may despise it, the professor of fine arts may even join in Commodore Vanderbilt's heartfelt expletive "the public be damned," but the public is the party that makes public speaking possible. Referring to old Quintilian, there would be no eloquence in the world if one always spoke to one person at a time. Almost I doubt if eloquence would flourish if one addressed exclusively academic audiences. The popular mind, the hearts that are not too sophisticated to thrill under the magnetism of a real orator, the people whose enthusiasm makes them adore a man who can master an assemblage—these are the factors that make oratory possible. Clear, plain causes spoken upon in simplest terms—I recall Emerson's statement that speech as it ascends in the scale of eloquence descends in the scale of language—are the sources of oratory; and no man who attempts to make oratory exclusively a scholastic pursuit upon the shaded porches of the philosophers will himself be a power as an orator or will develop that power in others.

The contemporaneousness of public speaking is another factor that makes against scholasticism. As Professor Beers says, "A song, a comedy, a tale which is a thousand years old and written in a dead language, is worth serious study; but there is something frivolous, something hardly proper, about a song or comedy or tale written in modern English and published yesterday, possibly in a magazine—possibly, still worse—by a man with whom we have personal acquaintance. Such literature is 'popular'; it is not academic." Of course public speaking involves a study of principles, an immense amount of practice, and much time devoted to an interpretation of literature that is immortal. But notwithstanding this, the periodicals furnish a large part of the substantial material. Debating classes will not get enthusiastic over dead issues, extemporaneous speeches must have topics of current inter-

est, and even the formal oration is more and more a plea for some social or political reform. The very subject-matter lies in the realm of disputed opinion; conclusions have not been reached; authoritative data are not available. The manner in which the orator treats his subject is not only foreign, but is antagonistic to the scientific spirit. The scientist must maintain the theoretical attitude of mind. He must always be open to conviction, caring only for truth. Your true scientist is never a propagandist. Now it certainly cannot be said that the primary purpose of a college debater is to get at the truth of the question. To be sure, the earnestness with which he goes after the decision usually results in the conviction that he has the right side. His belief is often genuine and sincere. But his chief concern, and justly so, is to prove his hypothesis. Such a purpose is fatal to scientific accuracy. Furthermore, there are few occasions upon which the public speaker dares to adopt a scholarly, impartial attitude. People do not expect it of a speaker. They do not want it. They will not listen to it. They want to hear opinions, convictions, appeals; not dead facts or complicated processes of logic. The common people heard Him gladly, "for he taught them as one having authority." Oratorical authority is always personal. The people listen to the authoritative speaker, the man with enthusiasm and self-confidence. More orations have appealed to the prejudice than to the judgment of the people. In any case, oratorical emphasis is upon conclusions and not upon premises or logical processes. The logic, though perfect, must be subordinated; the facts, though present, must be used simply as the basis of the appeal. Such methods would cause a scientist to be branded as utterly untrustworthy.

Again, the instructor in public speaking cannot become a devotee of the scientific spirit because his work is necessarily opposed to the specialization which scientific accuracy demands. In language, in science, in history, a man may pick out as narrow a field or as brief a period as he desires. Imagine an instructor in public speaking specializing upon the expression of emotion in the lower animals, and expecting one of his colleagues to specialize in vocal culture, another in mob psychology, another in dramatic history, another in sociology and economics, another in English style, with the

expectation of grouping the men together in a conference to produce a course in public speaking. Yet who could hope even to cover one of the fields mentioned in the manner of the real scientist. The one faculty which marks the successful teacher in oratory and debate is a certain expertness in association. It is his judgment in combining factors, and not his mastery of one, that brings results. No teacher of public speaking can hope to preserve a proper balance in his work and excel the psychologist in his research, the sociologist in his knowledge of reform, the rhetorician in his mastery of style, the historian in his certainty of all the events that preceded the gunpowder plot. Yet when he enters these fields under the banner of science he inevitably invites critical comparison.

One other distinction between the work of the professor of public speaking and that of his colleagues is that his work is first, last, and always personal. "The student," that statistical abstraction, does not exist for him. Every student is a real personality, entirely different from every other student, and demanding distinct, individual training. The teacher of public speaking who aspires to crowded classrooms courts failure. I have withdrawn in utter hopelessness from some of the courses offered in the summer schools of our large universities, not because of deficiencies of the instructor, but because of the large classes. Although something of benefit may come from the instructor's lectures, from textbooks, or from the efforts of one's fellow-students, the only way to learn to talk is to talk, and talking takes time. The student and the instructor must work together personally and constructively. Other professors may raise their salaries by ignoring their students and publishing the results of their researches; not so the instructor in public speaking. He must be a teacher first and an exact scholar afterward. Nor can he content himself with passing criticism. He must be constructive, enthusiastic, inspiring. He must have a vital interest, not only in his own work, but in that of his students. Surely it cannot be asserted that Mark Hopkins on the end of a log represents the ideal of the scientific researcher. Because of these fundamental differences between the work of the speaker and the work of the scientist, it seems to me to be both unnecessary and unwise to hold up the scientific ideal as our chief hope of salvation.

Now I come to the second of my assertions, that the ideals of scholasticism now prevalent in much of the research work of the universities would be as fatal to enthusiasm and inspiration in public speaking as it has been to broad and sympathetic development in those branches where it prevails. This assertion may place upon me the burden of proof as to the disastrous effects of scholasticism in other branches. But such a charge is neither new nor original. Read the words of Woodrow Wilson in his happily phrased essay upon *Mere Literature*:

It is plain that you cannot impart "university methods" to thousands, or create "investigators" by the score, unless you confine your university education to matters which dull men can investigate, your laboratory training to tasks which mere plodding diligence and submissive patience can compass. Yet if you do so limit and constrain what you teach you make education an affair of tasting and handling and smelling and so create Philistia, that country in which they speak of "mere literature." I suppose in Nirvana one would speak likewise of "mere life." . . . You make the higher degree of our universities available for the large number of respectable men who can count and measure and search diligently. . . . Literature can do without exact scholarship, or any scholarship at all, though it may impoverish itself thereby; but scholarship cannot do without literature. Scholarship is the realm of nicely adjusted opinion. Literature is the realm of conviction and vision. Its groundwork is not erudition, but reflection and fancy. Your thoroughgoing scholars do not reflect, they label, group kind with kind, set forth in schemes, expound with dispassionate method. Their minds are not stages, but museums; nothing is done there, but very curious and valuable collections are kept there. . . . There is no science of literature. Literature in its essence is mere spirit, and you must experience it rather than analyze it too closely.

Yet who is there who does not know, as Professor Beers has told us, that to cultivate literature for the love of it instead of professionally, or to be known as a second-rate novelist, or, worst of all, a minor poet, is to be ineligible for many reputable chairs of English. The man who can write a book about a book or edit the work of a forgotten poet is accorded every professional honor. But creative work goes unrewarded and unencouraged until the dearth of literary production among college men is a subject for caustic comment. What shall it profit us to gain academic standing by making speeches about speeches and by measuring vocal volumes if we fail to send out from our colleges active, enthusiastic, intelligent men, confident of their own powers? The kind of students

we as teachers of public speaking want in our classrooms are not plodding scientists, effeminate aesthetes, or scholastic prodigies. We want men who are to be leaders of men, who will have an active share in all public affairs. The training of such men is a personal, not a scholastic, achievement.

I do not suppose it is the intention of the advocates of research in public speaking that undergraduates should have forced upon them all the matters of detail that occupy the attention of the graduate worker. And I imagine someone saying that scholarly preparation could never injure a teacher. Certainly no teacher of public speaking will ever suffer from a surplus of knowledge. But unfortunately emphasis upon means often obscures a proper appreciation of ends. Too often when research work is conducted for its own sake, or to increase scholastic standing, the resulting separation from the interests of the world at large allows theory to become dogma, knowledge to become pedantry, and technique is elevated to a position of supremacy.

Now it may seem that I have placed myself in a dilemma. I have admitted that we as a class of teachers are deficient in scholarly preparation, and lacking in academic standing. Yet I have protested against the only apparent way to the sheepfold. But are not our universities broad enough to realize the vital importance of many matters beyond the pale of academic classification? Will they attribute genuine worth to nothing which does not conform to their own customs and modes of thought? If so, the fault lies with the universities.

The past few years have witnessed a growing connection between scholarship and life. The world is beginning to realize the power of men whom it once stigmatized as academic. Professors are learning the joy of active life in the full tide of human events. As a result of this union the time is not far distant when the teachers of public speaking will be known by their fruits. It is the results of their instruction that will win recognition for them, not their methods. When among the alumni of any institution there is a large number of men who feel that their intellectual interests have been broadened, their self-confidence and power increased, by the

contact with instructors in oratory and debate, then the general recognition of the chair of public speaking will be inevitable.

I hope universities like Cornell and Harvard will soon offer graduate work in public speaking. I should be among the first to take advantage of such an opportunity. But may we as a professional body never accept scholarship in lieu of spontaneity. May we never substitute imitation for originality. May we never exalt learning above sincerity, academic recognition above service, or logic above life.

MAKING A START TOWARD RESEARCH WORK

THE RESEARCH COMMITTEE

WHAT may teachers of public speaking (and closely allied subjects), whose days are full of work on the practical side of their problems, do to make a start on the road to research? What can this generation do to prepare the field for more intensive cultivation by the next generation? Some of the first things which may be done are obvious, and others are to be found only after careful inquiry. These preliminary things are for the most part quite general in their nature and do not require any considerable amount of technical training. They are such problems as any well-educated teacher who is willing to try, try again may start out with in his efforts to travel the straight and narrow way that leads to the land of scientific investigation.

One of the very first requirements is to catch the spirit of scholarly inquiry. This may be done by talking with men who have done research work in some field which is not too remote from the field of public speaking. Such men are inspired with the spirit of investigation and are glad to try to inspire others with the same kind of feelings and ambitions. To get acquainted with such a worker is often the surest and easiest way to catch the spirit of research. Such an introduction to the work of scholars may lead one to devote himself to similar work for the rest of his life. The influence of Agassiz inspired many young men to spend the rest of their days in scientific work of a high order. Another way of getting an enthusiasm for the deeper work is to become thoroughly acquainted with some piece of work which has already been done and has proved of great value to the world. This is a slower way, but it sometimes proves to be an equally sure way. A few men seem to be born with scholarly instincts and to be attracted by that kind of work as soon as they get acquainted with it. Most of us, on the other hand, find that the scholarly spirit in us is in embryo at first and that it needs careful cultivation if it is ever to become a full-grown adult.

Next to an enthusiasm for research comes a clear comprehension of its nature and methods. It differs from ordinary study in being more intense and persistent. It is characterized by its method rather than by its subject-matter. Any subject may be studied scientifically. Its method has one characteristic which is central, namely, verification of everything which enters into the determination of the conclusions to be reached. Anyone who will persistently gather one kind of data for a series of years will in time have a valuable collection of material for scientific use. Only technical training will give one an adequate knowledge of the methods of scientific research.

One very suggestive way of learning to think in a more searching manner in any new field is by analogy, that is, by taking some type-study, which has proved successful in a neighboring subject, and by adapting the material in the new field point by point to the outline used in the type-study. This analogical treatment is most valuable when the new field is most like the one in which the problem has been worked in a type-form. So far as the two fields are alike, the results are deeper than mere analogy. They are to be accepted as reliable until proved otherwise. One must not expect to become expert in this kind of study in a few months. Years of the most painstaking efforts furnish the only royal road to real efficiency in any kind of strictly scientific investigation.

Many teachers of public speaking could easily take courses in the departments of physiology, psychology, sociology, or literature, which would give them a working knowledge of a technique of inquiry which they could adapt to their own field without great difficulty. Some teachers are already doing this and they report it to be a very promising mode of approach to technical work in their own subjects. This mode of approach has one important by-product in the form of respect of one's work by his colleagues, due in part to the fact that his method has come from their departments. It ought to be easy under these circumstances for teachers of public speaking to get helpful suggestions for research work from those who are expert research students in other departments. This would prove extremely valuable.

We all need to do each year some intense and rather detailed studying to keep our teaching up to a high standard of efficiency. And there is nothing which is so likely to raise the standard of teaching in the department of public speaking as a habit on the part of teachers in this department of doing some scholarly work each year. The same kind of improvement may be expected if some of the men in this field do real scientific work, provided the rest keep in touch with what these men are doing.

The Research Committee is willing to do whatever it can to help those who have aspirations to do scholarly work. It is prepared to suggest problems, methods, and apparatus in a modest way. The co-operation of those who are interested and an increase in experience will make the suggestions of the committee more and more valuable.

The co-operation of teachers of public speaking is asked in getting some work of a preliminary sort done in order to prepare the field for more intensive cultivation later. Which of the problems stated below will you take and work upon during the coming year? Some parts of the work might well be done by students in your department. The *Quarterly Journal* will give you the first right to publish on the special problem which you have chosen, provided you continue to work on this problem until it is ready for publication. These problems are fairly definite and they do not require a preliminary technical training.

1. An accurate review of some important book with a reliable interpretation of the author's point of view.
2. Reports on valuable material found in German and French books, e.g., in Wundt's *Völkerpsychologie* and in Egger's *La Parole intérieure*.
3. A study of the literature of certain topics in physiology, psychology, sociology, etc., and a report on the most important facts, problems, and conclusions found in this literature, including such topics as innervation and inhibition, association and attention, mental images, inner speech, methods of instruction now in use in teaching public speaking.
4. A study of the correlations between the grades of students in public speaking and the grades received by the same students in other subjects and their average grades.
5. An observational study of the behavior of audiences.
6. A first-hand study of some living orator or public speaker.
7. A philosophical study into the aims and purposes of public speaking.

EDITORIAL

SHOULD WE WORRY?

PROFESSOR HUNT begins his spicy article printed in this number by saying, "With much that Professor Winans and the Research Committee have said in the first number of the *Quarterly Journal of Public Speaking* every progressive teacher will agree." I am able to say in replying that I agree with much that Professor Hunt has written. Indeed, I am not sure there is any real issue. I certainly agree with his suggestion (nowhere refuted) that when he admits our need of scholarship and expresses the hope that the universities will soon give graduate work, and yet writes an article which, in spite of these saving clauses, is in effect a strong protest against research, he places himself in something very like a dilemma.

Professor Hunt is shooting all his winged arrows at "scholasticism," which he identifies with research. We all know the thing he is fearing and we all dislike it. It would be better for us if we had more respect for the ideal "truth for truth's sake," for the relentless search for fact, regardless of any "utilitarian justification" foreseen; but we shall not disagree over the statement that this ideal blindly followed leads to folly. But what grounds have we for fearing that research in public speaking will run into dry-as-dust learning? That is of course possible, but is it probable?

You remember the little girl who was found by her teacher sobbing pitifully before the great fireplace in an old-time school-house. "Oh," she cried, "what if I should grow up and have a little girl like me, and she should come to this school and f-fall in the fire and be b-burned to death, how awful it would be!" Truly awful. But she had no little girl, and we have no research to mention, and it has not grown up to school age, and when it does it need not fall into the "worship of scholastic research as the *summum bonum* in our profession." Against any such worship I should

protest with Professor Hunt; but should we worry? Does anyone discern anywhere a tendency to excess in scholarship?

Professor Hunt's article rests first (I change his order) upon the proposition that research in other fields is fatal to enthusiasm and inspiration. We may admit that in some instances this has seemed to be true, especially among American scholars. On the other hand, we have been struck by the enthusiasm of European scholars. There seems to be no necessary connection between the Ph.D. and dryness. After all, as we look around any university faculty and see men of enthusiasm, alert to the problems of the time, inspiring teachers of history, economics, psychology, agriculture, engineering, we cannot believe that the scholarship their degrees guarantee is so destructive. When we at the New England Conference last March listened to Professor Grandgent, of the Harvard faculty, telling us things about phonetics which any teacher of speech should rejoice to know, we could doubt neither his scholarship nor his enthusiasm. Now that the advanced degree is the rule, the solemn, dry-as-dust manner, once a pose, is disappearing. Some of the most ponderous are those who are affecting a learning they lack. This is not the age which established the tradition that a professor is one aloof from life. No, these years in which the Ph.D. degree has become almost a requirement for a professorship are the very years which, as Professor Hunt well says, "have witnessed a growing connection between scholarship and life. The world is beginning to realize the power of men it once stigmatized as academic. Professors are learning the joy of life in the full tide of human events." So, while I protest as bitterly as anyone against "Ph-Deism," I cannot see any close relationship between research and scholasticism.

Professor Hunt rests also upon the statement that "public speaking is essentially and fundamentally different from other parts of the college curriculum." Without stopping to consider if this statement will stand up or not, let us accept it and take courage as we observe how the differences indicated go far to relieve us of the fear of scholasticism. Since we are dealing with such a very practical problem as producing public speakers, since we have to teach these speakers how to move audiences, audiences of the

common people, since public speaking must deal with live issues, since our work is always personal, since it is impossible to make public speaking "exclusively academic in its interests," why then shall we not be comparatively free from the snares of scholasticism? The very practical nature of our work will save us from the excesses of research. The Research Committee can answer for itself. I am not sure I understand all its problems; but I can see that each one is intended to be a practical problem. It is very likely that we shall do some foolish things, especially in the beginning; but if we do, Professor Hunt will not be justified in his insistence upon the most scholastic sort of research. While our university programs may bear some thesis titles which seem to us absurd (sometimes because we lack understanding), some of them describe work on the government of cities, the improvement of timothy hay, and the mysteries of gas engines. Is there grave danger that the economist, the engineer, the farmer will become scholastic? They, like us, must make good. Of course the narrowly "practical" man may stigmatize them as academic, but we know that through their science, though sometimes mistaken, lies the path of progress. Anyhow, there is little danger that anyone will try "to make oratory exclusively a scholastic pursuit upon the shaded porches of the philosophers."

It is not, of course, the "chief purpose of a chair of public speaking to annex new realms of undiscovered knowledge"; but it is the business of any teacher to know that what he teaches is true. And to be a progressive teacher, an inspiring teacher, if you will, he must be growing in knowledge. It is a strange idea that genuine research would make a teacher less original and creative, less independent in his thinking. Rather, it will take him out of the ruts, make him think. If Professor Hunt means only that research should not be overemphasized, why, of course; but is that the present danger?

It seems to me that Professor Hunt, in spite of his disclaimer, does confuse the work of the undergraduate with the work of his teacher and of the advanced student; and he certainly confuses research into the subject of speech-making with speech-making itself. "Making speeches about speeches" has nothing to do with

research, although I do not suppose it is denied that the study of speeches is profitable. While I do not agree that "it is no longer the function of the orator to inform the public" (unless a strict meaning is given to "orator"), I do not see that the point has anything to do with the question. Research in no way implies that speech-making is to be made more cold and logical, or that the speaker is to approach an audience in the scientific spirit. Does Professor Hunt decry all study of speech-making? We who urge research simply wish that that study, chiefly on the part of teachers, be more scientific.

Professor Hunt is, of course, indulging in humorous exaggeration in many places; notably when he imagines a department in which each instructor specializes in a narrow field. Yet specialization is already coming. It is bound to come in large departments. One man does specialize in voice work and it is a subject large enough for a large man. Another specializes in debating, etc. This does not mean that each knows nothing of other branches and is not capable of teaching them, but that he is at his best in one branch.

It is a mistake to suppose that the teacher of public speaking who endeavors to direct research will be expected to "excel the psychologist in his research." The psychologist is not expected to excel the physiologist in his own field, but only to be well grounded in physiology, able to consult intelligently with the physiologist and to apply to psychological problems the fruits of his work. So the teacher who would apply psychology to public speaking needs such a training in psychology that he will not blunder in the application. Yet I suspect that we have here a common cause for the objection to research. I can sympathize with one who shrinks from the attempt to deal with other fields of knowledge without due preparation; but we should not take council of our fears. Our present deficiencies mean only that we should make haste slowly.

I accept the implied criticism that in my former article I put too much stress upon the possibility of securing a better position in the college world. But that is an effective and a proper motive, especially since, as I urged before, a better position will put us into a frame of mind conducive to good teaching. I devoted a

great part of my space to arguments to show how research would improve the content of our teaching. I do not see that these arguments for the need of research have been answered.

To the question, Are not the universities broad enough to receive us as we are? the answer is, Evidently not. Nor are they necessarily at fault in this. It is a fault to demand from us a scholastic brand of scholarship; but to demand that we know our own business in the most thorough way is right and for our good.

After all, what is research? Are we in terror of a word? Research is simply a determined effort, by sound methods, to find out the truth about any subject. It does not stop with guesses and speculation, it does not accept traditions at face value or jump at conclusions; but it puts all to the test of investigation. Do we know all we ought to know? Are we not unduly depending upon guesses and untested theories and traditions? Are we making the substantial progress we should? Unless we can answer these questions satisfactorily it is absurd to discuss the question, Should we have research? and to worry over the danger of losing the "inspiration" of ignorance. I am academic enough to have faith in the worth and the inspiration of knowledge. The real question is, Have we the courage to seek it? Or perhaps for us of middle age the question is, Are we willing to risk the possible embarrassment of a new generation wiser than ourselves? Well, it is coming anyhow.

J. A. WINANS

ABLE NON-DEBATERS

IN HIS article on "Debating as Related to Non-academic Life," printed elsewhere in this number, Professor Davis takes issue with some things said in an editorial in the April *Quarterly*. The position taken in the editorial was, briefly, that debates should be judged by experts in debating, and decisions rendered on the basis of skill in debating—that the decision should be awarded to the team made up of the *better debaters*. Professor Davis objects to this and advocates decisions by "intelligent (and otherwise competent) non-debaters," "individuals who can be trusted to assume the attitude of open-minded members of a deliberative body."

This means necessarily, I submit, although it is not stated in so many words, that he wants decisions on "cases" rather than on "ability of contestants." For surely it is the *case* and not the *skill* of the advocate that the open-minded, intelligent, and otherwise competent members of deliberative bodies pass on.

It seems to me that if this system is really carried out (or continues in use, for it is the usual thing today, I suppose) the result will be simply a continuance of decisions which when analyzed represent nothing but the judges' view of the merits of the question debated. That is what we have been getting in most instances from non-debaters, even when they were asked to vote on a different basis. And now if we ask them to vote as they would in a deliberative assembly, certainly we cannot reasonably hope ever to get anything else. But, it is claimed, they are to assume the attitude of *open-minded* members of such a body. (That is, if there are any such people. Personally I am inclined to think that "There ain't no sich animal.")

But suppose we can find three men to serve who can put themselves into such a state of mind in regard to a big public question such as is usually debated. What will result? Remember that the judge leaves out of consideration all that he knows and thinks about the question, and weighs the *case* and votes as a member of a *deliberative* body. If the question is properly worded, the affirmative will have the burden of proof, and, in the few moments allowed in contest debating, will have to establish the affirmative case to the satisfaction of the open-minded jury—or the negative wins, regardless of the quality of work done by either team. That is the only thing any honest, open-minded member of a deliberative body could do on a proposition on which he had no private information or personal feeling.

The result must be with an ideal board equipped with the desired mental vacuity that almost all decisions on important questions will be in favor of the negative. "Not proved" will be the proper verdict, considering the time allowance and other circumstances now governing debating. The main thing for the debater will be to get the *right side* of the question. Dull and lazy negatives will win over industrious and brilliant affirmatives because under the

circumstances the affirmative will have a "hopeless case." Actually, of course, there is little fear of this type of decisions because of the human impossibility of getting this type of jury. So the usual decision will be simply the judges' opinion on the question—exactly what we get in deliberative bodies. This has no value in debating, because it has no relation to what the debaters say or do—unless we have faith enough to expect college debaters to *change* the opinion of the judges in the few moments at their disposal. I do not suppose that anyone believes this to be possible.

The proper thing, then, it seems to me, is to have the decision on the quality of the work done by the contestants in research, reasoning, and speaking—in other words, skill in debating. And if ability in debating *is* to be the test, it seems to me to follow *necessarily* that the proper judges are experts in debate. Why not non-writers to judge contests in short story or essay writing; non-sculptors, contests in sculpture; non-painters, contests in painting? Or—if this list sounds too "artistic," not sufficiently "utilitarian"—why not non-agriculturalists to decide contests and award prizes in agriculture; non-road builders to give prizes for good roads; non-experts in any of the trades to award prizes in contests among students in manual-training schools; non-experts in animal husbandry to pick out the prize-winning horses and cows?

Professor Davis raises the question, Is debating to be judged in the same manner as diving and an exhibition of thoroughbred animals, or as swimming and horse racing are judged? Is it an exhibition or a race? Clearly, it seems to me, it *is* the former. Not it ought to be *assumed to be*, but it *is*. What is the difference? In the latter all the judge needs is a good position and eyesight. Any layman can tell which horse or which swimmer wins a race, provided he is in a good position and there is appreciable distance between the racers. It is all open, obvious, evident. No expert training is needed. But not any layman can tell which of two thoroughbred animals is really better, or which of two paintings is the better. Such an exhibition requires more than ability to weigh and measure tangibles or watch to see "who gets there first." And so it is in debating. It is "unponderables" that must be weighed and measured. After contests in debating, singing,

or horse-breeding, honest, able, intelligent laymen differ as to who should have had the decision. Not so after horse races, swimming races, and contests in the production of prize pumpkins. The last is an "exhibition," to be sure, and not a race, but the distinction made above holds. Tangibles only are dealt with (if size is the only thing) and any layman can weigh or measure the pumpkins. The mayor, the editor, and the clergyman (who may be considered able non-pumpkins) can weigh or measure the prize vegetables and give good decisions. But, I submit, it is only in contests of this nature that the non-expert's opinion is worth anyone's trouble to get.

"Its object (the object of debating) is to accomplish something, not to be something." What is it to accomplish? The object of the whole activity is of course the benefits that accrue from the activity to the participant and others of the student body. But the object of any particular team in a particular contest is to demonstrate its superiority over its opponent in debating. Does anyone think for a minute that the object of the Harvard debating team in going to Princeton to debate is not to show, if possible, its superiority in this activity, but is actually to convert the Princetonians to the economic truth expressed by the Harvard side of the question? Of course not. The object of the team is precisely the same as that of a track team entering a meet, or of a glee club going into a musical club contest. The distinction to be made is that in judging the track meet a non-athlete will do because anyone can *see* who wins. In the glee club contest the opinion of a non-musician is of no importance. Intangibles are to be dealt with and the expert is needed. So in debate. True, the layman can tell which singer he likes best, as he can tell which writer or debater he likes best, but it is just such personal likes and dislikes that we should try to avoid in all such contests; otherwise the prejudices of the judge determine the result, rather than the performance of the contestants. In no such contest except debating is it customary to take the opinion of the non-knowers as worth more than that of those who know from study and experience what really constitutes excellence. Why should we act differently in debating?

The difficulty with the "who-gets-there-first" method of judging debates is that "there" is practically sure to be the private opinion of the judge on the question. The contestant will "get there" who heads for "there" at the start. The man who heads the other way, run he ever so brilliantly, will not get "there" ahead of the dull or lazy debater who is fortunate enough to start on the right side—unless perchance he circles the globe and approaches "there" from the other direction! And this feat is usually not possible in a "twelve-minute main speech and five-minute rebuttal."

So I am still skeptical about the advisability of attempting to readjust debating to *real life* by *assuming* that we are doing what, as a matter of fact, we are *not* doing, viz., settling questions in a deliberative body. To me it seems much better from every point of view, closer to practical life, more real, to accept contest debating for what it actually is, rather than to pretend or assume it to be what it is not, never was, and never can be.

J. M. O'N.

EDITORIAL POLICY

THE Executive Committee wishes to make clear its position in regard to editorials in the *Quarterly*. The *Quarterly* belongs to the National Association of Academic Teachers of Public Speaking. We desire to publish the opinions of members who differ from us or from each other. We expect the *Quarterly* to reflect the varied opinions of the various people who own it. Of course the committee has some special responsibility in regard to the make-up of the *Quarterly* and cannot guarantee to publish everything submitted. But we wish it distinctly understood that we do not propose to censor the opinions expressed in what goes into the *Quarterly*. You do not have to agree with the committee or any member of it in order to publish in the *Quarterly*. And this applies to short expressions of opinion that would properly appear in the editorial section as well as to longer articles in other departments. We very earnestly desire the *Quarterly* to serve as a place for the exchange of ideas and opinions between members of the Association.

We propose that everything, except matter-of-fact items, appearing in the *Quarterly* shall be signed by the writer, either full name or initials. A full and free exchange of opinion by all members of the Association is our object. Of course we will be glad to publish as many as possible worth-while communications from subscribers who are not members, or from other interested parties.

TOKENS OF APPRECIATION

WE have received a number of very interesting and very complimentary letters on the first number of the *Quarterly*. Perhaps sometime we will publish them. We can't afford thus to indulge ourselves now. It costs money to print the *Quarterly*. And we haven't as much money as we should have for publishing bouquets, and for other more urgent purposes, because some good people have paid their full measure of devotion in singing our praises rather than in sending us a check. We like to be praised. We are glad indeed that they are enthusiastic about the *Quarterly*; but we do wish they would subscribe or join the National Association and send in a small check to help pay the bills.

There is another group of persons who have joined or subscribed, but have thus far neglected to send the two or three dollars promised. We need it now. We incurred obligations on the basis of these promises. If you have forgotten to send your share, please send it now.

THE FORUM

SCHOLAR VERSUS ADVOCATE

AN OFFICIAL of a prominent university—a scholar and a lover of the scholarly mind—took occasion recently to pay his respects to debating in the following manner: Said he, “Debating is a dangerous diversion for the college man, because it makes him too anxious to fight for a side rather than to search for truth for truth’s own sake; it spoils college men for research and investigation.” He cited the case of a young man in the graduate college of his university who had got into ill favor with the dean of that college because of his debating attitude, acquired on intercollegiate debating teams. He was being injured as a scholar by his disposition to fight for his chosen notions. He took sides on issues that came up in the seminar, and he refused to be put down. His success in research was therefore under suspicion. The debater in him was killing the scholar.

Now the writer of this happens to know some of the inside facts, and, as he sees them, they are as follows: The young man in question has been a successful debater; he can hold his point and make an opponent play all his cards. He is also a very consistent and accurate student; he usually knows what he is talking about. What actually happened in the seminar is that when some of the elders—who certainly would never receive a medal for their ability to express their thoughts orally—tried to show him his place, he was able to hold his own, and a little more; a very ungracious and unscholarly thing for a young man to do! Hence he must be under condemnation; he is a debater; he is missing his opportunities as an investigator!

This criticism opens up a question that is fundamental to the teacher of public speech, especially in universities where our colleagues insist on the academic attitude of mind. Are universities primarily concerned with turning out investigators? *Primarily,*

you will note. Obviously, no. The detached attitude is at best artificial; it almost always has to be forced or subsidized. Very much the most of the issues of everyday life are decidedly "attached." For one man who leaves the university consecrated to the task of finding scientific truth, twenty, and more, go forth to do the everyday work of the world. And this is a mission always of personal attitude, sentimental leaning, heart-interest. We are guided by our feelings vastly more than by our coldly rationalized processes. College training for most students is merely the attempt to inject a modicum of rationality into common everyday interests, so that men will not be too absurdly illogical and irrational all the time; so that they can have rational intervals just once in a while. The more logic we give them, the better we perform our duty. The more we surround them with a scholarly atmosphere, the more do we mark them for picked men in the world. But still, most of the activities of their post-college lives will be in the arena of everyday affairs.

Accordingly, most of the boys and girls who go out from public-speaking classes go forth to plead for human interests. They will be called upon to defend causes much more often than to seek detached solutions of problems in a restricted section of a narrow field. The scholar applies the diamond drill to a limited area of life, and his best work is done apart from ordinary human interests and human affairs. The laboratory and the seminary are his fortress, his sure defense. The advocate, on the other hand, must mingle with men. Rather, he who mingles with men must be an advocate if he is to lead them. He must be where the crowd congregates or where human issues are fought over. He deals with a thing of blood and nerve and feeling. The scholar is best when he is dry and colorless; the advocate is worst when he is without saturation and color. Our critic of debating may be right about scholarship and debate; but the student who participates in our intercollegiate contests and in our class work is almost always destined to be a pleader of causes, a defender of faiths, an advocate of clients, candidates, and principles. We miss the mark if we aim only to train investigators and research specialists.

An interesting phase of this is that these same men who condemn debating, themselves take sides on the issues arising in their own fields and fight as hard as they can to hold up their end. Among economists, say, theories of wealth are very numerous; no one of them can be the absolute right. But you may be sure that each holder of any of these theories fights for his own just as loyally as does an advocate of a political party or a defender of a creed or of a criminal; not necessarily in the same manner, but in the same spirit of desire to make his point. Though it is a cardinal sin in an academic issue to close the mind with too little knowledge, yet even in scholarship to fight for one's side cannot be an unforgivable sin. The purely academic attitude never works where two or more are gathered together. Differences of opinion will occur, and if the two or more assume the risk involved in talking it over, they take sides and go after each other—and there we have advocates. Pure scholarship always works best all alone and in a locked room. Out in the world it gets bewildered by the press of human things around it, and falls from academic grace.

This critic's idea is rather prevalent among the highly academic, who have not given public speaking a fair hearing. Yet the public-speaking teacher does himself immeasurable injury if he knuckles to it in his teaching. In fact, the mission of the public-speaking class is to teach men how to be something other than academically detached. This may sound like scandalous heresy; but is it? Though public-speaking problems are right now crying out for careful research, and the research specialist must be given due place in our ranks, yet the investigator into the phenomena of public address must inevitably discover that he is investigating the very problem of how men behave and think when they are *not* in a scholarly frame of mind. In other words, research in public speaking is research into how to be an advocate—whether scholar or not; how to appeal to minds eminently not scientific; how to approach problems in a spirit that is not academic—but at the same time to do it honestly and right. The day will never come, probably, when public assemblages can be addressed in the same manner as university seminars. Public speaking must always be,

rather, a matter of standing for creed, cult, party, or man. Surely, then, the advocate's calling is fully as noble as the scholar's. But the fact that they work in different fields gives neither of them the right to call the other hard names. Give us scholars, of course; but give us advocates, too. And if we are fortunate enough to find a man who is both in one, then, rather than condemn, let us cherish him as a rare flower in our educational hothouse. It will be nothing short of a miracle that will keep the young man at whom our critic's shafts were aimed from being at the very top of his profession. Such men, doubly armed, can lead the world.

What the new science of public speaking needs is a proper appreciation of two facts: first, that more of our teachers must themselves turn investigators and researchists; and, secondly, that the boys we teach are mostly due to follow pursuits specifically not academic or scientific. We face the interesting task of making ourselves into good scholars and our pupils into good advocates. The exception among students who will in his time become investigator and scholar ought to be about as rare as the holder of a professorship who knows not how, and cares not, to add to the stores of knowledge and the valuable literature of his profession.

C. H. W.

IS THERE A SPEAKER'S POSITION?

THREE editorials in the splendid first number of the *Quarterly*, viz., "A Symposium on Methods," "On Speaking Out," and *The "Quarterly Journal" and Research*, have influenced me to propound the following questions to the teachers of public speaking as a means of bringing about some unity in the teaching of certain "forms" which, to some of us, seem fundamental. I am well aware that in some quarters "form" is lightly considered; but I believe the time has come when, as a class, we should stand for uniformity. If "form" is of no value let us abandon it altogether; but if it is useful and essential let us get together and decide what shall constitute its best. When we think that thousands of teachers are instructing daily tens of thousands of students all over the land, and that if in this great army five minutes are spent in impart-

ing some error it means, in the aggregate, a loss of many days in time and an untold amount of wasted energy, the thought is staggering. Shall we as teachers of public speaking, through carefully directed investigation, help to eliminate some of this waste and make for greater efficiency in the rank and file of the profession? I believe we should and will.

May we begin with the speaker's position? This is a subject upon which there seems to be considerable difference of opinion. Is there a *correct* speaker's position or is it simply a matter of indifference? Really does one's corporal position exert any influence upon one's audience? Does it make any difference *how* one stands while he talks? May one be more effective if a certain bodily posture be assumed in preference to another? Should one be permitted to develop a position which is *natural*—I use the common phrase—or should one be *trained* to assume a position which *through such training will become a second nature*? I know full well there is a class of teachers who hold that "the thought is the thing"; that it makes little difference *how* the thought is presented. But, on the other hand, there are those who contend that *thought plus its form of verbal and physical expression* should be the criterion of excellence. Consequently discussion is in order.

A recent publication, a text for teaching public speaking in high schools, written by a professor of public speaking in one of our colleges, both by illustration and text uses as a model for the position a statue of one of our greatest orators, now deceased. And the striking thing is, the statue does not represent a man in the speaker's position at all; but with overcoat on he stands rather in reverie or concentration. Three other books not long from the press, one by a teacher in one of our leading eastern universities, the other two by teachers in colleges, have nothing to say, definitely, upon the subject. Perhaps these gentlemen, like some others in the profession, take it for granted that everybody knows how to stand before an audience and therefore that it is unnecessary to spend time in the discussion of a subject so well understood. But this is not true! From long observation and frequent discussion with teachers I have found that there seems to be *no accepted correct speaker's position*; that little or no thought seems to have been given

to it. The frequent rejoinder I would receive would be, "Let the speaker be full of his subject and his position will take care of itself." I believe this is wrong! But, though I have been demanding a definite posture for the speaker for years, if I am wrong I am willing to be shown. I want to know the correct form and believe all teachers should follow it.

In order to get at something definite, suppose all teachers of public speaking and expression send in a definition of their idea of this position and also give a description of it. This will enable us to formulate a definition and description that will prove most valuable. It must always be borne in mind that the speaker's position is considered as that central position out of which he moves into gestures and attitudes and back into which he returns after the emotions which prompted the gestures or attitudes have subsided.

As a "starter" I submit this definition and description, based upon F. Townsend Southwick's texts, *Elocution and Action* and *Steps to Oratory*, which I frequently had the satisfaction of discussing with the author while a student with him.

Definition.—The speaker's position is that in which one may read or speak most effectively for the *longest time* with the *greatest ease* and which at the same time permits the *greatest freedom of movement*.

Description.—Stand in an animated manner with the weight of the body on either foot—the side upon which the weight is placed being termed the *strong* side while the opposite is called the *free* or *weak* side—planting the foot firmly on the floor with the weight mainly on its ball. The *heel* of the strong foot should not rise, nor the knee either stiffen or sag. The *hips* will tend toward the *strong* side; the *shoulders* incline slightly toward the *weak* side; the *head*, not held stiffly erect, will incline a little toward the *strong* side. The *arms* should hang loosely at the sides with palms inward. The *free* or *weak* foot should be about opposite the *strong* and at a slight distance from it in ordinary cases; but if the individual be very tall and slim, or short and stout, the feet should be relatively farther apart or closer, as the case may be. The *free leg* should be passive and sag inward. The *hips* should not be thrust out nor

drawn back. If the position be correctly taken the notch in the collar bone will be exactly over the instep of the *strong foot* and the *poise* of the body will be perfect.

One of the best, if not the best, illustrations of this position I have seen is found in Southwick's *Steps to Oratory*, p. 13.

FREDERICK ABBOTT

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PURER ENGLISH SPEECH IN THE SCHOOLS

THE following is clipped from a little folder recently published by Professor Albert E. Shower, of the Department of Public Speaking, Kansas State Agricultural College:

Nearly everyone has a better voice than is apparent, but because of his failure to use the vocal apparatus properly, the voice issues from the mouth so deformed as to do anything but reveal the speaker's thought and emotion in the language of tone. "The voice is the man," says Paul Heyse.

While there are time and opportunity to do it, take steps to eradicate forever the squeezed, rasping, nasal, throaty, and high-pitched tones that are so prevalent in nearly every walk of life.

Now that we are fully alive to the needs of the body, we hope that the needs of the voice will be attended to next, for the proper use of it puts the throat and vocal organs in healthier condition and relieves the nervous strain both upon speaker and listener.

I suggest that in order to correct the speech habits of the present generation, work in the form of illustrated lectures and practice lessons should be given in the grades to both teachers and pupils in the following subjects: (1) Correct Pronunciation; (2) Distinct Enunciation; (3) Physiology of the Voice; (4) Treatment of Speech Defects; (5) Reading Aloud; (6) Proper Expression.

In closing, permit me to make reference to two articles which emphasize the importance of correcting bad habits of speech, especially in the young. *Life*, in criticizing the annual Yale dramatic production given in New York several weeks ago, says:

"The annual visit of the Yale dramatic boys with their four playlets—by no means bad entertainment, all things considered—only emphasizes again that notable American defect, bad speech. It is a national fault on and off the stage. It includes not only imperfections in enunciation and pronunciation, but an entire neglect of developing the human voice in clarity of diction and musical quality. These youths of Yale come from one of the greatest of our educational institutions, and individually they spring from families considerably above the average in means and presumably in culture. A few of them spoke

agreeably, but the general impression conveyed was that the coming generation, with all its advantages, shows no improvement in the use of the organs of speech to make our spoken language melodious.

"The reason for dwelling on this defect, instead of lauding the Yale Dramatic Association for adopting a high standard of achievement rather than the usual flippancy indulged in by college amateurs, is that it illustrates an American fault and the American neglect of effort to correct it. The professional stage sadly fails to set an example of correctness in elocution, and gentle speech is almost unknown in any walk of American life. The sensitive ear can make its choice of offense from among the twangs, burrs, drawls, and stridencies that mark our peoples of different national neighborhoods and different racial origins. Here is one good reason, if there exists no other, for the founding of a real National Theatre—that we may have in the United States one place where our language is spoken correctly and to please the ear."

Says Doctor Gutzman in the *Literary Digest* for April 24, 1915:

"The desire to speak, which nature has planted in the child, will now develop powerfully; and if we desire that our children should speak well, we should furnish them with good examples. If the child hears its mother or nurse speak only correctly, distinctly, and with proper modulation, it will strive to imitate this example and gradually acquire the same correct and beautiful speech. There is much sinning in this respect by adult persons constantly indulging in so-called 'baby talk' with children. Later, when the child goes to school, it begins to notice that it is lacking in this respect, it becomes the object of mockery by other children, and this inheritance from the nursery may have an injurious effect on its speech and even on its character and its future life. But even if this 'baby talk' is not indulged in to any great extent, many a mother sets a bad example to her child in speaking too fast.

"Speaking slowly means speaking distinctly, so that every syllable is fully and properly pronounced. Care should also be taken in the selection of servants to obtain such as will at least speak fairly correct English. I could cite more than one instance where neglect in this matter has produced the most far-reaching consequences, which made themselves felt till late in life, and interfered with the advancement of young persons in business and profession."

A PARABLE

THERE was once a man who had a foolish son. Upon one occasion, when visitors were expected, the father said to his son: "When the visitors are here, keep your mouth tight shut. No matter what is said to you, say nothing; and they may not discover that you are a fool." The boy promised obedience; but

one old gentleman, after the immemorial custom of old gentlemen, began:

"Well, my boy, what is your name?"

No answer.

"Can't tell me your name, eh? Well; how old are you?"

No answer.

"What! can't you talk at all?"

By a heroic struggle, the boy obeyed his father.

"Why, the boy's a fool!" roared the old gentleman.

"There, father," cried the boy, "they found it out after all!"

Those teachers of public speaking, if any such there be, who are restrained from expressing themselves on our problems by fear of saying something foolish, should note that silence is not a sure protection. But the fable is not very applicable after all; for such modesty is probably the evidence of growing wisdom. Yet modesty can be carried too far. Pick some of the buds of that wisdom and send them to the *Quarterly Journal*. They will do others good and the picking will be good for the bushes. Ideas grow through expression—and as a result of criticism.

J. A. W.

THE SPEAKING CONTEST

MR. WILLIAM HAWLEY DAVIS, writing on "The Function of the Speaking Contest" in the *English Journal* for May, 1915, makes the following remarks:

Is it the function of this contest to provide training in dramatic presentation? A vogue of no scenery-acting and of one-man presentation of entire plays has developed a marked tendency to utilize the speaking contest for this purpose. Discussion of these dramatic developments is, of course, beyond the scope of this paper. For one, I do not regard them as legitimate or permanent. Deliberate assumption by one speaker of successive parts, with such suggestions as to costume, stage position, and counter-play as he can contrive, must ever appear, it seems to me, as a *tour de force*. And whatever the triumphant accomplishments of a genius here and there, this sort of thing, like contortionism and Greek prosody, may not wisely be encouraged by public contests open to all students.

Moreover, since speaking contests were established, since indeed they became occasions for one-man performances of complicated scenes from acting

dramas, the attitude toward acting in our colleges has changed. Few college activities are looked upon today with greater academic favor. As debating supplanted declamation, so dramatics bids fair to supplant debating. One may today—and this is for us the important consideration—in practically every college (and high school, for that matter), and with ever-better assurance of valuable results, participate in real drama. Time, place, and every circumstance may there accord to produce whatever beneficial results the drama may be conceived to convey. Why pause, then, with the bloodless, artificial, speaking-contest presentation of dramatic material when vital presentation is so possible, so alluring? The function of the speaking contest can hardly be regarded as essentially dramatic.

Inferior and today therefore relatively useless as a means of producing either public speakers or interpreters of the best in the drama, shall the speaking contest—along with antique textbooks, charts, and apparatus—be relegated to the educational attic? Should we be better off if we could divert the income of its endowed funds into oratorical, debating, and dramatic channels? Or has it a legitimate and newly recognizable function to perform?

I answer with no confidence. It seems to me, however, that there is a worthy field not comprehended under either oratory or drama, yet adapted to dignified oral presentation. The field includes, or should include, not all that is entertaining, not all that is impressive; it should include only what is artistic and likely to endure. The oral interpretation of this literature—for that high title would be no misnomer—and the encouragement of its appreciation in speaker and listeners would be a function humble by contrast perhaps, but logical and attainable.

NEW BOOKS

The Voice in Speech. By CLARA KATHLEEN ROGERS. Boston: Published by the Author, 1915. Cloth, pp. 123. \$1.25.

English Diction, the Voice in Speech, is a little volume from the pen of Clara Kathleen Rogers. On the title-page is the announcement that the book presents "a practical system for the improvement of defective voices, and the attainment of perfect diction in both speech and song." This is a big program for so small a volume to carry out. That the whole of this announcement is fulfilled is doubtful, but a good beginning is made.

The introductory chapter contains a plea for "special training of the speaking voice." Everyone acquainted with the facts about the failure of Americans to speak an accurate and refined English will welcome this effort to solve the problem. The book proposes to begin at the right place—the public schools. In these introductory remarks the author writes: "English grammar is taught, English literature has likewise its place in school curriculums, but the way English should sound when it is spoken is, as a rule, with but very few exceptions, not even hinted at. Our young people are for the most part allowed to speak in whatever tone of voice they please, to dispense with as many vowels and consonants as they please, to run their words into each other in an inarticulate gabble, and to pronounce in a downright lawless way." This is a strong statement of the case. It is not, however, very much overstated. Conditions are bad enough to warrant strong language.

A little farther on in this introduction the author asserts: "I am not in ignorance of the fact that elocution is taught in most of our schools and colleges to those who desire to make of it a special study; but what I am urging is not the study of elocution . . . but good plain speaking for every day to be taught to all alike, whether they want it or not." Here is pleading in the right direction and for the right cause. Miss Rogers is entitled to applause for her earnest effort to awaken interest in this subject.

In the body of the book, and when the author suggests ways and means, she begins, first, by outlining what is the matter with the American speaking voice and, secondly, presents plans and exercises

for practice to overcome faults and difficulties. In this connection the reader learns that the book is a book for experts, not a book to be put in the hands of the student. There are fine distinctions made. All definitions and explanations are brief. The reasoning is close and sometimes intricate. Who but an expert in voice culture can understand the distinction made between *superficial* and *fundamental elements* of voice? And, writes the author, the American voice is weak and peculiar and unpleasant because, habitually, the superficial element of voice is used rather than the fundamental. To understand just what the author means by her discussion on this point would take a more careful and amplified statement than has been given in the book.

The list of exercises for practice is a long and varied one. On the whole these exercises are well chosen and would doubtless be valuable, if faithfully practiced. Again, however, it takes the expert to understand some of them. If one could hear Miss Rogers give her own exercises, he would be able to catch the precise method and sound. But the printed page is a poor conductor of tone-quality and tone-color. It takes the presence of the living teacher and the sound of the living voice to make clear the correct sound or sounds. Comments on the pronunciation of the letter *r* illustrate this. The author writes: "The correct pronunciation of *r* as it is meant to be heard at the beginning of syllables—as in 'rose,' 'a-ristocratic,' etc., is produced by the articulative vibration being only at the edge of the tongue—in *front*, as already indicated on page 36." To gather just the correct sound of *r*, or its correct effect on the vowel, from this explanation is difficult. Turn to page 36, and the difficulty, though not so marked, is still evident. The living teacher needs to be present and, by use of voice, to illustrate. It must be admitted that the subject is hard to make clear; but more clearness it must have, if the student is to get the most satisfactory results.

We are informed that the author of *English Diction* is revising her book with the idea of a more amplified and complete statement on difficult points. This revision will be welcomed, for a good beginning has been made in *English Diction*. All those interested in this vital subject will be anxious to hear further from one who has already demonstrated that she is a careful and thoughtful student of the correct use of our English speech.

C. D. H.

Correct Pronunciation. By JULIAN W. ABERNETHY, PH.D. New York: Charles E. Merrill Co., 1912. Pp. 173.

The importance of correct pronunciation for the educated person cannot be overestimated. For the public speaker it is indispensable,

for the mispronunciation of a few common words that everyone ought to know marks the speaker at once as either deficient in scholarship or slovenly in method. No fault of the speaker is more readily observed or more seriously condemned by an intelligent audience than that of careless pronunciation, and the student of public speaking above all others should take pains to perfect himself on this side of the work.

A little volume prepared expressly for this purpose is *Correct Pronunciation*. The author speaks of pronunciation as "the most neglected subject of education" and proceeds to offer as an aid for this defect in our educational system a compilation of some two thousand words that are frequently mispronounced. The list does not include, however, some of the common words such as "entire," "defect," "adult," "requite," "recall," which are almost always mispronounced by a shift of accent to the first syllable. Also common errors of the vowel sound as in "men," "any," "many," "whence," "potato," "window," "coupon," and consonant errors as in "exit," "thence," "thither," and the like are omitted. It would seem, too, that many more of the commonly mispronounced proper names should be included in the list. Yet on the whole the book contains mostly those words which everyone ought to know how to pronounce correctly; the comparison of the opinions of different lexicographers is suggestive; and the exercises for class drill will likely be found helpful. It is a book that will no doubt be of considerable assistance to the teacher of public speaking.

H. G. H.

The Technic of the Speaking Voice. By JOHN R. SCOTT. Published by the Author, Columbia, Mo.: Cloth, pp. 534.

Professor John R. Scott's book, *The Technic of The Speaking Voice*, is a clear presentation of the principles of "development, training, and artistic use" of the voice, based upon Rush's philosophy of the human voice. It includes also "a new presentation of expressive speech melody, copiously illustrated by examples; many studies in interpretation; and a brief outline of gesture."

The physical makeup of the volume is very pleasing; and the whole book shows the years of study and reading that the author has given to the subject. It is the work of a lifetime. Many will not agree with the author's viewpoint, but they most admire the care and scholarship which the author has given to his book.

It has been printed for private distribution only. If, however, the author should decide to publish the book for sale, there will undoubtedly be many who will be glad to have the book on their shelves.

S. B.

The Structure of an Effective Public Speech. By HARRY B. BRADBURY. Greenfield, Mass.: T. Morey & Son, 1915. Pp. 85, cloth, 60 cents.

This little volume contains a clear and simple discussion of the organization of an argumentative speech. It nowhere definitely avows its limitation to this type of speech, but no other type seems to have been considered. It is concerned with the structure of a speech built on the following plan: Introduction, Narration, Proposition, Argument, Refutation, and Conclusion. The author's point of view is shown in his preliminary chapter: "The general principles which must be practiced to accomplish this end [the purpose of the speaker] appear indubitably to have been understood by every orator of extraordinary ability from Demosthenes to our own time. But if they have ever been clearly and concisely stated, as I understand them, in a modern work, I have been unfortunate enough never to have discovered the book in which this was done. I have endeavored, therefore, to reduce to modern thought and language the principles which have been applied from time immemorial." This task has been performed very well indeed. The ancient principles are clearly and concisely presented in modern "everyday" language.

J. M. O'N.

